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ABSTRACT

This simulation allows students to learn about and participate in many of the aspects of ancient Greek life that have influenced present institutions and way of life. The phases of the unit include: (1) academy; (2) assembly; (3) Acropolis; (4) Theater; (5) Olympics; (6) Symposium; (7) Festival; and (8) Panhellenic Quiz Bowl. Each stage of play involves completion of tasks related to the topic. Students compete against each other in teams while making decisions about how they will execute the choices they have made in their exploration of Greek culture and history. Suggestions are included for modifying the unit for shorter periods of time. (EH)

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GREEKS

A simulation of the history and culture of ancient Greece

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INTERACT
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SAMPLE

GREEKS

A simulation of the history and culture of ancient Greece

BILL LACEY, the author of GREEKS, has taught history for over two decades in Fountain Valley, California. For Interact he has also written SKINS, FIFTIES, HIGH SCHOOL, SPORTS, GREAT AMERICAN LIVES, AMERICAN HISTORY RE-CREATIONS, and GREAT AMERICAN CONFRONTATIONS. An admitted Grecophile since his high school days in the 1950s, he remains fascinated with the enduring Greek genius and their pursuit of excellence, arete. Bill pursues the Good Life by committing himself to his family in Huntington Beach, by dedicating himself to teaching, and by having several hobbies: running, writing for Interact, and puttering around his home—all activities in which he tries to exhibit his own quest for excellence.

The author wishes to thank the following teachers who pilot-tested GREEKS: Michelle Henderson, Wendy Hayes, and Pam Daly, all of Sowers Middle School in Huntington Beach; and Allyson Lacey Stella of East Middle School in Downey, California.

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PURPOSE - 1

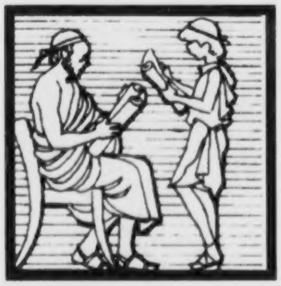
In this simulation of ancient Greek civilization, your students will experience in a *participatory manner* what it was like to live in the Greek world of 2500 years ago. As with all **Interact** classroom materials, your students will become involved in their own education in a variety of exciting activities and tasks guaranteed to increase their understanding and appreciation of Hellenic history. Specifically, they will learn that the typical Greek was ever mindful that he was an individual being with real inherent worth. And, finally, students will discover that the roots of our democratic way of life can be found in Greek history several centuries before Christ was born.

Why a simulation of ancient Greece?

Current world history classrooms need interactive materials and strategies—particularly for ancient and medieval eras. Increasingly social studies teachers throughout America realize they need units that will stimulate their students not only *to think about* but also *to participate in* ideas and events undergirding many current values.

More school districts are bringing back classical studies. They see the need for studying ancient Greece, flourishing between the eighth and fourth centuries before Christ. That culture and those individuals called Hellenes are the subjects of this simulation called GREEKS.

Greek youth were pressured to learn what their elders felt they needed to know—just as our youth are pressured.

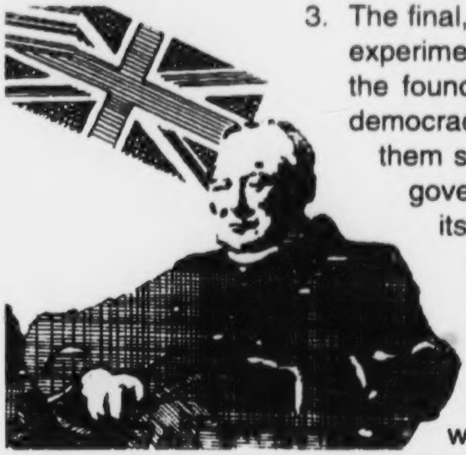


Grecian civilization needs to be studied by our youth for at least three important reasons:

1. The legacy of Greece is vast. Virtually every subject in today's schools has Greek roots: zoology, biology, architecture, science, philosophy, debate, hygiene, logic, astronomy, history, geometry, and theater. Moreover, the Greeks founded the modern spirit of inquiry, a topic being recommended in state curriculum departments. Note, too, the number of Greek words Americans use daily: panic, Achilles heel, arrogant, gymnasium, school, dice, Hippocratic Oath, alphabet ... to name only a few of the thousands of words having Hellenic beginnings. In fact, one word in eight used in the Western world is Greek in origin.

2. The typical Hellene (or Greek) believed that he was an individual being with real worth for his own sake. Often a Greek saw contemporaries such as Persians as the opposite—nameless, bowing, submissive beings existing only to exalt some king or monarch rather than to grow into a thinking person living a life full of zest and accomplishment. Perhaps we Americans can see

parallels in our own and in Soviet societies. Persons in both countries need to fight the growing impersonality and to work to preserve an individualism desiring to determine one's own destiny. We need to focus again upon the Greek proclamation that "Man is the measure of all things." The Greeks examined their lives and sought goals. They called this quest arete (air-ah-tay), meaning roughly a nobility of character, a striving for perfection or excellence, a showing of courage, a search for honor and fame. Is not such a quest still an admirable goal?



3. The final, possibly most important point, is that the Greeks, after experimenting with many kinds of governments, invented and laid the foundations for democracy. Of course, since World War II democracy has had its critics, but Sir Winston Churchill answered them so forcefully: "Of course democracy is a terrible form of government—until you consider the others." Democracy had its imperfections in the fifth century B.C. Women could not vote or participate much in society. Greek men governed, created wonderful ideas, and enjoyed leisure time only after creating a levelled society with toiling, sweating slaves on the bottom. Yet for adult males who were Athenian citizens it was an energizing time, a moment when persons could devote themselves to a personal arete. Obviously, today's students need to understand and appreciate the Greek foundations of our contemporary democracy.

OVERVIEW - 1

For about four to five weeks (or shorter if you choose to cut some simulation phases) your classroom will resemble and reflect those ancient times, as young Hellenes journey through several phases (a Greek word) of history and culture. Just before you begin the first phase, your students will go over the Student Guide to get acquainted with the scope, nature, and responsibility of and in GREEKS. Then they are given (or choose) Greek names and assigned to one of five city-states. After other incidentals are dealt with, they press on. Below are descriptions of the phases they may go through. Their experiences will depend upon the amount of time you wish to devote to the unit.

- **Academy** *(Phase 1: Alpha)* In this first phase, all young Hellenes begin to seek personal arete and Greek money (drachmae, minae, and talents = Hellaspoints) for themselves and their city-states by completing a series of tasks in a school setting (or outside in a grove of olive trees, if you can manage it). The tasks include an analysis of Greek history and culture, map work, and other assorted projects. It is during school that they are given outlines and handouts which require long-range planning and work over the next several days.

- **Assembly** *(Phase 2: Beta)* The Greeks most democratic assembly was the *ekklesia,* or assembly. This phase will simulate that body as it tackles issues of the day, including slavery, women's rights, threat of Persian invasion, and new colonies. The Assembly Phase allows the best Hellenic orators to sway their countrymen with speeches of lucidity, clarity, and balance. Students are encouraged to memorize their presentations in the ancient debate as their ancestors memorized whole portions of the *Iliad* and *Odyssey.* A "how to ..." sheet will aid in the preparation.

*Without question the Acropolis phase was the most popular phase during **GREEK's** pilot-testing. Students' enthusiasm was unbridled, their competition intense.*

- **Acropolis** *(Phase 3: Gamma)* To simulate the construction of a Greek temple similar to the Parthenon, Greeks in city states compete to see who can raise the most elegant edifice to their patron goddess. During one period the "blueprint" will be developed so that actual construction can take place in the following period. All students are given the same building materials, so the competition is not only a race for time, but for their ability to make use of limited resources. Their Hellenic ingenuity will surely be tested. Judging of their temples will be by other staff members (barbarians?), who are non-Greek.

This phase likely requires the most preparation time and the most capable students.

- **Theater** *(Phase 4: Delta)* Drama, both tragedy and comedy, began with the emotional Greeks of ancient times, and so this great contribution warrants a few periods of the activity unit called GREEKS. One day is given to the writing of a Greek play (after a grounding in the basic elements of Hellenic theater), based loosely on ideas and themes on a detailed information sheet. The second day is action! Each city-state performs a tragedy or comedy utilizing a Greek chorus, outrageous masks, and costumes. A prize as well as drachmae awaits the winners.

Everyone should be able to find at event to enter.

- **Olympics** *(Phase 5: Epsilon)* This phase—a Greek meet—guarantees maximum zeal and competition with a simulated Olympic games between city-states. The rituals and ceremonies will be closest to actual history as can be, if the events are not: straw, pointer toss, tortilla disc toss, thumb wrestling, etc. Qualifying events on the first day separate the best from the rest, who then compete in the finals on the following day. Crowns of olive leaves go to individual victors just as drachmae flow to city-state treasuries.

Students enjoy role-playing famous historical persons.

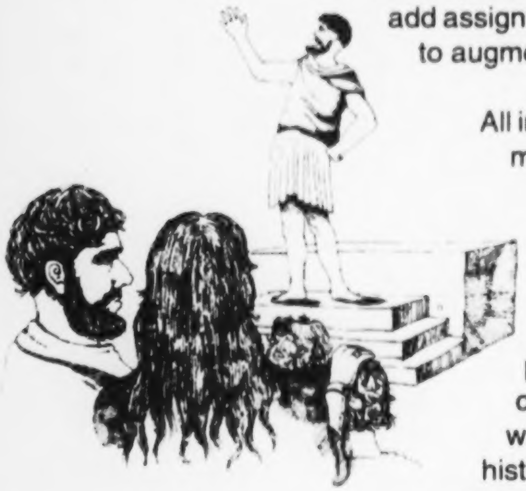
- **Symposium** *(Phase 6: Zeta)* After the Greek meet, the need for another Greek virtue—balance—leads to some intellectual stimulation, and so prepare your Hellenes to role-play Greece's most illustrious citizens in this one-day exchange of provocative ideas and enquire. Participants at this "wine party" include Athenian statesman Pericles, philosopher Socrates, sculptor Phidias, blind poet Homer, scientist Archimedes, military boy-king Alexander of Macedonia, and a woman named Aspasia. Profile sheets and a script help everyone, including an emcee, see how Greek civilization enriched—beyond calculation—our world.

- **Festival** *(Phase 7: Eta)* This phase allows your students the opportunity to show off the products or fruits of their labors begun in the Academy phase of GREEKS days ago. They can illustrate, demonstrate, dance, sing, play the lyre, or act out some aspect of Greek life during a one- or two-period allotment of time. Again, Hellaspoints and victory garlands will give incentives for each Greek's pursuit of arete in non-athletic competition categories. A sheet listing endless suggestions for projects is handed out in the Alpha phase.

The Panhellenic Quiz Bowl covers a considerable amount of Greek history and ties together and reteaches the entire unit.

- **Panhellenic Quiz Bowl** *(Phase 8: Theta)* In effect, this last phase re-creates the fratricidal Peloponnesian War which pitted Greek vs. Greek in the last 30 years of the fifth century B.C., and the results which had dire consequences. Instead of sieges, naval battles, and plagues, your students will compete in a quiz bowl activity format, answering questions from materials and activities of the past three to four weeks covered in GREEKS. In short, it's Athens and her allies against Sparta and her supporters in a classic confrontation to see who has acquired the most knowledge and wisdom, and thus bring honor to ancient Greece. As a teacher, you should be reassured that in each phase, information sheets, background essays, writing tasks with questions accompanying each assignment—all fill in the gaps and vacuums of knowledge seemingly not in focus in the major activities. Little will be left out in this comprehensive, interactive simulation. Bear in mind, too, that you may add assignments, videos, filmstrips, etc., of your own choosing to augment GREEKS!

All in all, your students will gain much from their involvement in GREEKS. They will, of course, sharpen skills in critical thinking, speaking, listening, working as part of a group, and writing—always writing. Furthermore, their physical skills will be challenged in the Olympics phase and their aesthetic side will be assessed as they construct a Greek temple, interpret the law, compose a poem, choreograph a dance, create a tragedy, or sing a song. Most important, they will learn about one of the greatest eras in human history when simple Greeks living a vigorous outdoor life on a rock-bound peninsular and islands in the Aegean Sea set up enduring principles of thought and behavior carried by others over the next 2000 years across Europe to the shores of North America.



You may wish to start slowly and use only a few phases your first year ... or you may wish to use different phases with different classes.

1. **Understanding the simulation** The adventure your students are beginning will in many ways be an adventure for you. First, do not be overwhelmed by this notebook's size. Take enough time to go over its contents rather thoroughly. Doing so will allay your fears and get you excited about what is ahead. Second, as you read, start considering right away which of the many activities and information sheets you think you will want to use. Consider your students' age/abilities and your time constraints. ***Note well:** You do not have to do all the activities in GREEKS' 25 teaching days (periods).*

2. **Decision about time** After studying the unit's activities—*particularly its Overview Chart found on page 1:15 in this Teacher Guide*—decide between the two approaches immediately below.

   - **Using portions within your regular Greek unit** Decide upon how many teaching days you can give GREEKS and then reread all phases and activities you would like to use to *supplement* your existing Greece unit. Particularly recommended are Acropolis (a tactile activity), Assembly (practicing democracy), Olympics (kinesthetic learning perfect for younger students), and Panhellenic Quiz Bowl (a review). You can insert these experiences without confusing your students about the simulation's other phases. Above all, be sure you add the oracle once a week—if you can.

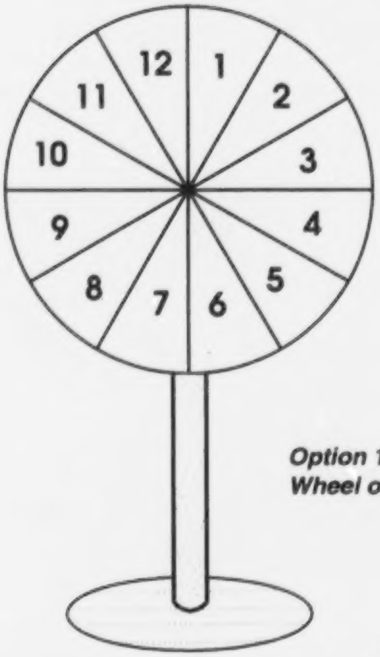
   - **Using the whole simulation** Using all of GREEKS is time well spent if your course can afford it. Students will come away with memories they will never forget. Of course, feel free to extend or reshape the unit with your own ideas. For example, add a few videos, tapes, recordings, field trips, or speakers you have available.

3. **Duplication** Having made your decision about time, *duplicate only these items which are common to all phases:*
   - POLIS CITIZENS' SHEET *One copy which you will fill out.*
   - HELLASPOINTS SCORE SHEET *One per student.*
   - ARETE GOAL SHEET *One per student*
   - ORACLE AT DELPHI *One per class*
   - CLOTHING OF THE GREEKS *Class set, or you may read or use as a mini-lecture*

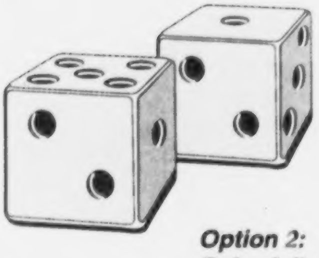
SETUP DIRECTIONS - 2

- GREEK NAMES *Class set.*
- GREEK NAME CARDS *One per student.*
- SPY FROM SPARTA *One per class for the student you secretly select*
- POLIS PROFILE *Six of each polis—Corinth, Megara, Athens, Argos, and Sparta—per class.*
- STUDENT GUIDE *Class set.*

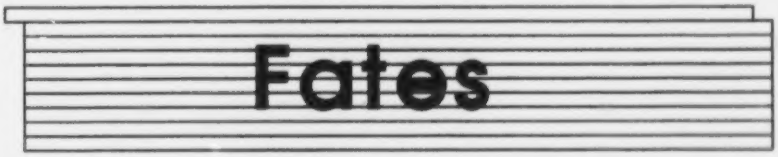
4. **Simulating the Greek concept of fate** Read the 12 Greek Fates information on page 1:8 and decide what you wish to use to simulate the Greek concept of fate:
   a. **Option 1:** Construct a wheel out of wood or cardboard and divide the circle into 12 equal segments as shown in the illustration. Place the wheel on a stand so that it will be readily visible from anywhere in your classroom.
   b. **Option 2:** Obtain a pair of dice and have them ready to roll when called for.
   c. **Option 3:** Place each fate on a separate draw card and then place them in a shuffle pile.



Option 1:
Wheel of Fate



Option 2:
Pair of dice



Option 3:
Cards

12 GREEK FATES

- If you roll dice, read off the results or place this information on a bulletin board or chalkboard.
- If you are using a wood or cardboard Wheel of Fate, send a representative from each polis to spin the wheel.
- In either case all city-states should immediately respond to their fates on their HELLASPOINTS SCORE SHEETS.

1. **Zeus** is angry! Thunder, storms, and lightning disrupt life in your polis for no apparent reason, making farming and trade impossible and postponing the upcoming festival. ***Each citizen loses 30 Hellaspoints.***
2. **Aphrodite** is delighted by the harmony and evidence of love in your polis and by your women's remarkable beauty. ***Each citizen gains 40 Hellaspoints.***
3. **Apollo** is pleased by the skills your people show while playing the lyre, dancing, and healing the sick. He directs the sun to shine on your region and your crops thrive. ***Each citizen gains 30 Hellaspoints.***
4. **Ares** is displeased with the cowardice of your polis' warriors in battle. He has also noticed some treachery in your leaders. ***Each citizen loses 40 Hellaspoints.***
5. **Artemis** is saddened by the poor quality of animals your polis has sacrificed to her. ***Each citizen loses 10 Hellaspoints.***
6. **Athena** is justly proud of the intellectual pursuits in your polis, especially your scholars' work in philosophy and mathematics. ***Each citizen gains 30 Hellaspoints.***
7. **Demeter** is gratified by your citizens' diligent tilling of the soil in your area. ***Each citizen gains 15 Hellaspoints.***
8. **Dionysus** is wildly ecstatic over the outstanding dramatic performances and festivals your polis has presented. Also outstanding is the quality of your wine. ***Each citizen gains 30 Hellaspoints.***
9. **Hephaestus** is annoyed by the lack of dedication in your polis' handicrafts and other projects. ***Each citizen loses 10 Hellaspoints.***
10. **Hera** is distraught over the number of divorces, loveless marriages, and troublesome children in your polis. ***Each citizen loses 20 Hellaspoints.***
11. **Hermes** is elated over how effectively your orators and writers perform in the assembly and near the gymnasium. ***Each citizen gains 20 Hellaspoints.***
12. **Poseidon** is enraged over his unlucky love affairs and his son Triton's mischief. Therefore, he decides to punish someone—your polis! ***Each citizen loses 30 Hellaspoints.***

5. **Grouping your students** You will need to put all your students into city-states as early as possible. The CITIZENS' POLIS SHEET is provided for this task. Clearly, *you* should make the choices as to who goes into what polis. Place one or two of your capable students into each group. Likewise, the same number of less capable students should be equally distributed. Boy-girl numbers should also be considered. Finally, try to put more "artistic" students in Athens and more jocks or athletes in Sparta.

6. **Room arrangement** Try to use your imagination to decorate your classroom. Large pieces of butcher paper put together on a wall with a Greek temple painted on them is a great idea. Different colors of green "leaves" glued around the temple gives a sense of olive trees. A real tree or two in cans can be brought in for a few weeks and placed near where you set up the Oracle's chair/stool and would be effective. Separate the city-states into five distinct sections of the room. Once they create a logo for their polis, take them and hang these logos from the ceiling above their location. This is cementing their identities and loyalties. These clusters of desks could remain this way all through the simulation, as long as you have a small "stage" area for the theater phase, and if you go outside for the Olympics phase. One piece of butcher paper on the wall could be used to keep a tally of Hellaspoints, for city-states vocabulary, and Arete Points. Don't forget to have citizens make badges to wear—with their clever logos on them.

7. **Grading and Hellaspoints** Students should keep their own point totals. Since they all can't be trusted to be accurate or honest, 50% of their grade will be based on the final test, 25% on their own evaluation, and 25% on their festival presentation. Periodic quizzes seem appropriate, too. Keeping Hellaspoints is strictly competitive and cosmetic. Still, don't overinflate points. Award winners with between 25 and 50 Hellaspoints for their achievements. Spot check the individual scoresheets at least twice during the four to five weeks.

Instead of using the HELLASPOINTS SCORE SHEETS, you may wish to use your own Greek currency (drachmae) which you hand out for students to use as money.

Recommended Hellaspoints

- Routine tasks and assignments (10)
- Participation in assembly (15-20)
- Best Acropolis construction (20)
- Participation in theater plays (10-25)
- Wheel of Fate (see separate sheet on page 1:8)
- Olympic event winners (25; multiple winners, 50)
- Symposium participants (25)

- Festival Project presentations (25-50 plus letter grade)
- Panhellenic Quiz Bowl participants (20; winner 40)
- Arete Award winners (30)

8. **Arete points** Give these bonus points for achievements over and above what you have normally required. Award these points sparingly for superior work. Tally these points on posted butcher paper. Arete Points can be translated into Hellaspoints at the simulation's end.

In every class pilot-testing GREEKS, both the spirit of competition and the polis loyalty were intense.

9. **Dealing with Greek rivalry and enthusiasm** Greeks were excited about life, perhaps because they were tested all the time—athletically, spiritually, and intellectually. Be prepared to have a handful of very excited students create strong rivalries in class. Loyalty to their polis takes only about a day or two. It reaches a fever pitch soon enough, and it remains competitive even outside class. Take advantage of it, but always insist on quiet and attention when you're teaching. A good idea, too, is to correct bad and unacceptable behavior by subtracting Hellaspoints! A running tally on the chalkboard is sufficient for this.

10. **Notifying parents** Perhaps in the week before you start GREEKS, you should send a letter home to parents telling them of their students' odyssey about to unfold. Ask them to share the experience by showing them a calendar of GREEKS and a Student Guide, asking them to help with their students' festival project, to provide their students with books and/or trips to a local library, to assist making a "chiton" outfit to be worn at least on festival day and for the symposium (if selected to play a major role). Linkage with home will help make the whole enterprise at school easier.

11. **Greek fate** Since "fate" is a Greek word, it is fitting that some sort of chance be inserted into this simulation. *You need to carefully read over #4 on 12 Greek Fates on page 1:8 in these Setup Directions before you start the first phase.* Fates' point gains and losses are about right, compared to other activities. Suggestion: have the play two days a week at the start of the period, and maybe a big spin (double points) one day a week.

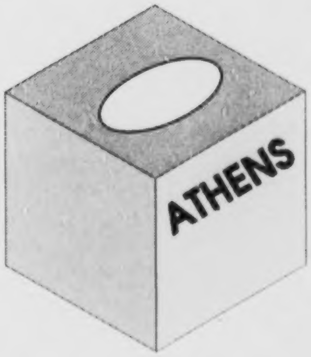
12. **Oracle of Delphi** A real hit. Use it, but only *once* a week. Read the handout carefully for further ideas.

13. **Spy from Sparta** Do what you like with this added wrinkle. Be

careful that the spy fits in so well with the Athenian group that he or she wants to stay. But insist that he/she **is** a Spartan, and that **nothing** will cause him/her to switch loyalties. Read over the SPY FROM SPARTA sheet and add your own duties he/she must perform and how he/she might play havoc with the Athenians' guests. In any case try to give more intrigue to the "spy." Make sure it is a role that is important and risky. Assure the student that his/her points or grade are not in jeopardy by sabotaging the Athenian, and therefore his/her own efforts.

14. **Ostracizing** A popular method of limiting individuals from gaining too much power was to ostracize, or banish them, from the polis. During the Assembly phase, the ostracizing process is built into the script. You might, however, want to keep a running list on the chalkboard of Hellenes in your classes who are a leg up *on* being exiled. If their names appear before the Assembly phase, deal with it then. If they deserve banishment after that phase, briefly reconvene the Assembly for students to nominate others and deposit their names into a box.

15. **Leadership** Generally, the Greeks chose their leaders by lot. If you want to simulate what they did, have your Hellenes draw names from their city-state box or container every day or two. The first name chosen will be the *archon* for the period; the second name will be the *strategoi* (or general). The *archon* should in fact lead the polis; the strategoi should protect the city-state from outside threat and internal insurrection. A spear and helmet would be nice flourishes for the military person.



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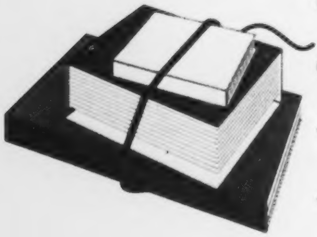

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Stone, I.F. *The Trial of Socrates.* Boston: Little, Brown, and Company, 1988.

Warner, Rex. *Men of Athens.* New York: The Viking Press, 1976.

*Werner, Paul. *Life in Greece in Ancient Times.* Italy, Minerva Press, 1986.

Wood, Michael. *In Search of the Trojan War.* New York: Facts on File Publications, 1986.

* Readable for students

Day 1: Introduction

Of course, you may insert or substitute textbook readings and augment the teaching plans at right in any way you feel is appropriate. Our purpose is to suggest, not dictate.

Turn to the next page in this notebook, page 1:15, for a suggested Overview Chart for the complete teaching unit.

You can select the polis leader (that is the archon) or you can allow each polis to select its own. (See previous note about grouping students under #5 on page 1:9.)

1. Before Day 1 begins, do several things:
    - Rearrange the classroom to accommodate the five separate groups around the room.
    - Complete the student groups on the POLIS CITIZENS' SHEET.
    - Duplicate the common forms as specified on pages 1:6 and 1:7 of this Introduction section.
    - Secretly select *one* appropriate student to be a *Spartan citizen*, telling him/her that you're going to put him/her into the Athenian delegation to spy for Sparta. Sometime today take the spy to Athens and introduce the student as a new Athenian. *Make sure you secretly give this student a copy of SPY FROM SPARTA handout.*
2. Pass out the Student Guides. Choose various good readers to read it aloud as others read along silently. Briefly discuss why you are using GREEKS rather than the usual, traditional learning techniques.
3. Put students into polises (or poleis, plural in Greek) and pass out their POLIS PROFILE sheets. Have the *archon* of each polis stand and read aloud to the entire class his/her "About Your Polis" but not what follows that section. Option: Have the archon sit down and go over the rest of the profile sheet in private with other citizens. Collect.
4. Pass out the GREEK NAMES sheet. Have students look at it and choose or create a Greek name for themselves. They should write it and their own real name on a slip of paper provided by the archon, who will give it to you.
5. Pass out ARETE GOALS SHEET. Briefly explain it and tell students to fill it out and return it tomorrow.
6. Either present a mini-lecture on CLOTHING OF THE GREEKS or pass out to students to read individually.
7. Pass out Hellaspoints sheets and explain, reading the top section first.
8. Before the class period ends be sure to select a girl for the role of Pythia, the priestess of Delphi. Give her the handouts ORACLE AT DELPHI and GREEK GODS AND ORACLES. Tell her that her first "performance" will be Day 6.
9. If there is time, talk about leadership of the poleis, explaining that each day or so (or each phase) students will be selected by lot to provide leadership and protection for their city-state. An *archon* will give political leadership and a *strategoi* will make sure foreign invasion or internal insurrection does not take place.

OVERVIEW CHART

The 25 teaching hours below are intended as an example.
Alter them as desired.

Introduction and set up of Phase 1 1	Phase 1: Academy History 2	Gods and Oracles 3	Education 4	Mythology and Alphabet 5
Phase 1 ends Quotes from ancient Greeks 6	Phase 1 Quiz Introduce Phase 2 7	Phase 2: Assembly 1	2	3
Phase 3: Acropolis 1	2	3	Phase 4: Theater 1	2
Phase 4 ends 3	Phase 5: Olympics 1	2	3	Phase 6: Symposium 1
Phase 6 ends 2	Phase 7: Festival 1	2	Phase 8: Panhellenic Quiz Bowl 1	Final test and Arete Awards Day 1

POLIS CITIZENS' SHEET

Class: ____________________
Period: _____________

Corinth
Archon: _____________
Strategoi: _____________
____
____
____
____
____

Megara
Archon: _____________
Strategoi: _____________
____
____
____
____
____

Athens
Archon: _____________
Strategoi: _____________
____
____
____
____
____

Argos
Archon: _____________
Strategoi: _____________
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____
____
____

Sparta
Archon: _____________
Strategoi: _____________
____
____
____
____
____

HELLASPOINTS SCORE SHEET - 1

Directions: During GREEKS all of you will compete for Hellaspoints, gaining them as you complete various tasks. In their early history, instead of using money the Greeks traded with axes, rings, and even bundles of iron nails. By the seventh century B.C., their main currency was the *drachma* ("handful"), a coin which each city-state minted and decorated with their patron god or goddess' image. *Drachmae* (the plural of drachma) were made either of solid gold or of electrum, a mixture of gold and silver. The smallest currency was an *obol*; six obols equaled one drachma. One hundred drachmae equaled one *mina*, and 60 minae equaled one *talent*. How much would one drachma be worth in today's America? About eight to ten dollars.

As an individual Greek you must work hard to earn the simulation's equivalent to drachmae, the Hellaspoints. Be sure you *neatly* enter the number of Hellaspoints in the spaces below and on the next page *as you earn them*. Those who earn the most Hellaspoints will qualify for the Arete Awards when the simulation ends.

Phase 1: Academy

How earned	pts.
HELLASPOINTS	

Phase 2: Assembly

How earned	pts.
HELLASPOINTS	

Phase 3: Acropolis

How earned	pts.
HELLASPOINTS	

Phase 4: Theater

How earned	pts.
HELLASPOINTS	

HELLASPOINTS SCORE SHEET - 2

Continue keeping score on this side of the HELLASPOINTS SCORE SHEET.

Phase 5: Olympics

How earned	pts.
HELLASPOINTS	

Phase 6: Symposium

How earned	pts.
HELLASPOINTS	

Phase 7: Festival

How earned	pts.
HELLASPOINTS	

Phase 8:
Panhellenic Quiz Bowl

How earned	pts.
HELLASPOINTS	

Phase Totals

1	
2	
3	
4	
5	
6	
7	
8	

Total Hellaspoints Earned

ARETE GOAL SHEET

The ancient Greeks were aware of their human potential more than other people living at that time. They worked diligently to reach their potential. Their goal, as ours should be today, was to achieve personal excellence by extending themselves mentally, physically, and spiritually in every aspect of their lives. For this quest they used the word **arete**, which roughly translates as striving for excellence ... or doing one one's best in a virtuous fashion. Like the Greeks of 2500 years ago, you will be asked to push yourself, whether it is constructing a Greek temple, tossing a "javelin," completing a map, expanding a new Socratic principle, or acting in a drama. In each case, strive for excellence, both as you participate in GREEKS and as you shape yourself to become a productive member of today's American society.

In the space below write out your plan to reach *your personal* ***arete.***

Name: ________________________________ Period: _____ Date: ________________

My Blueprint To Achieve My Arete!

(For the Current School Year)

Goal 1

Goal 2

Goal 3

(Have your teacher return this page to you at the end of the school year. You will then be able to evaluate your success in achieving your ARETE for this year.)

Finally, write out two goals for your life plus the actions you will have to take in order to achieve these goals.

Actions I must take in order to achieve these goals . . .

Goal	• • • •
Goal	• • • •

ORACLE AT DELPHI - 1

You have been selected to play the role of the oracle at Delphi, a priestess the Greeks called Pythia. You are named such because on the spot at Delphi where you pronounce your predictions a large python snake or monster was once slain. Taking on this role means you will have great responsibility. As you assume the Pythia character, you are at the same time a citizen in one of the five city-states. Whenever requested by your teacher to become the priestess at Greece's most holy shrine (probably every few days for five or 10 minutes), you will have to slip into a different costume or put on some extra flourish in order to leave one character and then effectively become the famous medium.

In your role of prophesy it is essential that you know who you are and what you are to do. Reading over the sheet GREEK GODS AND ORACLES carefully and familiarizing yourself with what follows will aid you in your characterization.

Help the teacher set up a corner of the classroom to resemble the oracle of Delphi's tripod, which is described in GREEK GODS AND ORACLES. Some dry ice used on the day of your first oracle—if not every day which follows—will be a nice effect. Consider putting on some white ghostly makeup as well as using cosmetics to exaggerate a spaced-out, religious fanatic. A white chiton with some sort of headpiece would also be appropriate. When answering the requests, sound like a monster. Perhaps some strange, exotic music on a hidden cassette player would enhance your performance.

Believe it! You will be a star in your class and the talk of the school if you play this role to the hilt.

Once every two or three days, you will be asked to answer important questions posed by Greek citizens who desperately want to know answers before they make vital decisions. They are nearly paralyzed with indecision and await your prophetic help. Who really knows if you, a 50-year-old unmarried woman, really had psychic power. What you probably did was teach Greeks moderation and gave sound advice. Furthermore, you gave "supernatural sanctions" to Greek policies, moral unity, and were a kind of collective conscience in the Hellenic world.

What will happen

1. Secretly slip into the corner (behind a sheet) in costume. Have a curtain drawn by a helper who might also collect coins (or cookies or cakes) as tribute.
2. As the other Greeks come forward to ask you questions, insist that they write them down on a small card and read them to you.

3. Take several seconds to ponder the question. Then from a bowl of dark and light beans (or buttons) you have brought, select one. A light color means the answer to the question is "yes"; a dark color means "no." Make up some hocus-pocus words to accompany your answer. Realize that Pythia's responses were confusing and ambiguous.
4. Make sure the teacher limits the questions to simple ones which will take a yes/no answer (i.e., "Will Demoritus win the eraser toss in tomorrow's/today's Olympic final?" "Will Athenians beat the Spartans overall in constructing a temple today?").
5. If you want to venture into detailed answers, perhaps you could encourage the Greek seekers to ask more involved questions (i.e., "Who will win the pointer toss tomorrow?"). A possible answer could be: "I see a dark-haired Greek with strong arms and an adventuresome spirit who will win the hearts of his supporters." Answers thus will be vague enough for all to interpret favorably, like today's astrological predictions.
6. Have fun with the character. *Make the most of the spotlight you have been given.* Make note not only of the attention you receive but the learning about Greek religion and culture that occurs. ***Good luck!***

Characterization

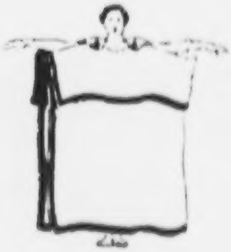
Wear a long, white sheet, apply ghostly makeup with heavy eyeshadow, and carry a trident or spear. Try to find an old mop to wear on your head. Record some monster sounds to play on a hidden cassette recorder as you make your pronouncements. Dry ice under your tripod-chair (barstool) would be an impressive special effect. Read about the Oracle of Delphi in the GREEK GODS AND ORACLES handout and elsewhere for more clever ideas. Act like a Halloween ghost—wide-eyed and crazy!

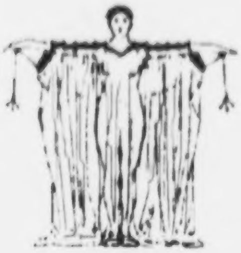
More examples of Delphic oracles

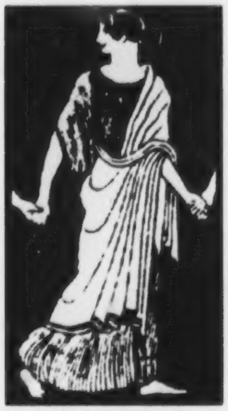
1. "He who has sacrificed a lamb during a full moon shall win glory and eternal fame."
2. "Choose three handsome Hellenes to cast six drachmae into the wine-dark Aegean. The coin that floats will have unearthly powers."
3. "Travel to Mount Olympus and watch for an eagle to conceive a lion. Follow the beast. See to which polis it walks. Then you will know which has earned favor for tomorrow."
4. "Punish your most troublesome child before the seventh day of next month. Stuff him with anchovies, garlic, and sour wine. Wait one week and see if the child has not changed."

CLOTHING OF THE GREEKS - 1

As part of your immersion into ancient Greek civilization, you will be asked to look like you are from a fifth-century Greek city-state. This means creating a somewhat authentic costume to wear each day during GREEKS. Depending on how easy it will be to find material and "sew" a Greek costume—and your teacher's insistence on a daily "uniform" and authenticity—you should wear something other than contemporary modern clothing. Costumes, as simple as they will be to make with the suggestions in this handout, will give your city-state unity and make the entire simulation more realistic and thus more meaningful and successful. If you make the effort, your enthusiasm and your learning will both increase.







The chiton with a himation over it.

What the Greeks wore
Of course, over their long history ancient Greeks did not wear the same clothing styles. Those who lived on Crete in 1500 B.C. had fashions a bit different than those who followed Socrates around the gymnasium in 405 B.C. To simplify your task, however, only a few options will be featured.

Women The clothing Greek women wore was more elaborate than their male counterparts. The women did all the work at the loom and then sewed clothing for themselves and their families. A balmy climate made loose-fitting, simply-cut garments a necessity. Oddly, the most frequently seen and worn item of clothing—the *chiton* (KY-ton)—was worn by both sexes. For women the chiton was also called a *peplos* (**pep**-lahs). It was simply a large piece of cloth, about as wide as both arms outstretched, folded over the top, and fastened on each shoulder by a brooch. Very often it was gathered at the waist by a girdle or belt. It could be ankle-length or come just below the knees. It was usually white, but could be dyed various colors. Often it had an embroidery trim, using several popular Greek geometric designs. In later Greek history, the chiton had pleats and sometimes sleeves. In cooler times of the year, women used wool as a fabric, but most often linen or muslin was utilized. Another popular garment, the *himation* (hi-**MAY**-teeons), was worn over the chiton, especially on cool evenings. It served as a cloak or shawl, and it was usually brightly colored. It, too, was simple to construct and resembled the chiton (two squares draped over a person). Often is was transparent linen. Women who could afford to show their elevated station in society often wore very elaborate jewelry made from metal or semiprecious stones. Examples are earrings, bracelets, necklaces, brooches, and rings. On their feet females wore the always popular sandal or went barefooted, especially in their homes. Hair for both sexes was worn long; females frequently curled their hair or put it up.

CLOTHING OF THE GREEKS - 2

Men Very often men of ancient Greece wore clothes similar in cut and fashion to women. The chiton, for example, was worn by both sexes, as it was a basically universal garment by Greeks throughout their history. One visible difference: men might drape the fabric under the right arm to free that arm, and the garment normally would be shorter, probably for greater movement. Because the himation was mostly transparent, colorful, and mostly decorative, women wore it more often than men. Yet when men of Hellas prepared for and went to war, they added breastplates of leather, metal plates sewn on cloth, crested helmets of leather or bronze, the latter sometimes covering the entire face. Spears, swords, and big protectors (greaves) would complete the army "uniform." Like women, men wore sandals or went barefoot. In addition, men grew full beards out of convenience (shaving was crude) until the Hellenistic Era when Alexander the Great popularized a clean-shaven face. Many men wore brightly colored headbands (ribbons) or crowns of wreaths or flowers or leaves on special occasions like festivals.

How to make and wear Greek clothing

Obviously it would not be easy to make and decorate authentic-looking Greek clothing. However, these ideas should simplify the task:

Beards are certainly an option, but be aware of the problems and inconvenience of trying to create and wear them. Cottonballs glued to felt could result in a decent-looking beard. Costume shops rent beards; hobby shops often sell stage beards and spirit gum for application.

Uniforms to emulate Greek warriors can be made. Stiff cardboard (and lots of time) can serve as the best building material to make crested helmets and breastplates.

Sandals are usually no problem for students. Thongs, go-aheads, or actual sandals are easy to procure.

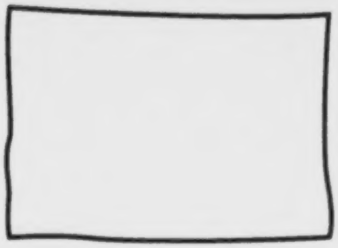
The ***chiton*** is usually all that is needed to look Greek. The *himation* and *chlamys* (**CLAY**-mis) are extras you can make if you have the time and energy. Directions for making the chiton are found on page 1:24. (See other illustrations of the chiton on page 1:22.)

CLOTHING OF THE GREEKS - 3

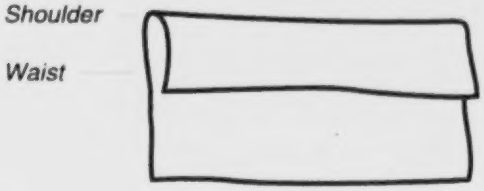
Instruction for the chiton

1. Find a fairly decent white sheet which would fit a twin-size bed. If you are over 5'3" or so, a double-size sheet would be better.
2. Lay the sheet lengthwise and fold over the top, about a third, for the desired shoulder-to-leg length. Fold in half.
3. Find one or two clasps (large safety pins) and fasten the front and back portions of the material so it is full and loose (or fasten the two pieces over just one shoulder and let the other shoulder be bare).
4. Locate a cord to cinch in the material at the waist, and to tuck in material if the chiton drags on the ground.

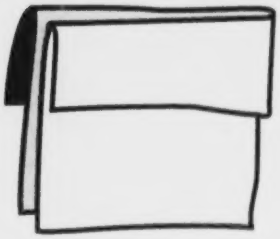
Lay the sheet lengthwise.

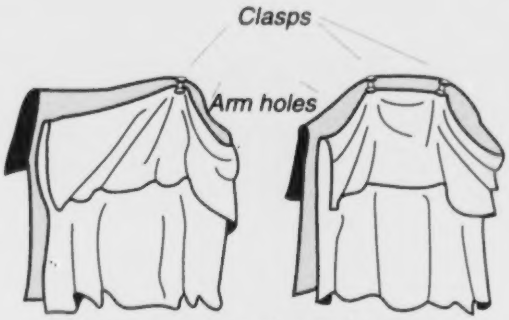


Fold over the top for desired shoulder-to leg length.



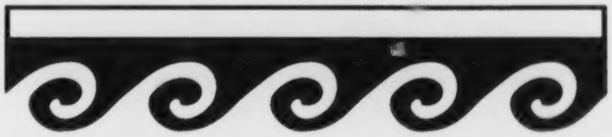
Fold in half.





Fasten in the two places at the top.

5. To finish, decorate with traditional Greek embroidery at the hemline and at the neck and arm holes. Here is an example of a Greek design pattern to consider using. *(Consider researching others.)*



Maroon-colored vinyl-coated adhesive tape is advised. In a pinch, electrical tape with do. Another possibility: cut a pattern of embroidery from colored felt, bias tape, or quilt binding and glue it on the material with Elmer's-type glue.

GREEK NAMES

Choose a name from this list or create one on your own.

GIRLS

Sappho
Eugenia
Scylla
Apolla
Phoedocia
Delphia
Nausea
Salamia
Xanthippe
Platonia
Bucephala
Lysistrata
Aspasia
Helena
Diana
Propitia
Olympia
Dionysia
Corinthia
Philippia
Phoenicia
Solona
Constanta
Dalmatia
Cythera
Cybela
Daphnis
Nausica
Corinnia
Sellesia
Theodosia
Calliope
Calypsa
Atalanta
Atosia
Anatolia
Dodona
Dirce
Circe
Hecuba
Jocasta
Larisa
Malaga
Medea
Mila
Mysia
Oceania
Paeonia
Pandora
Penelope
Pellene
Rebia
Persephone
Phallaria
Phidara
Phryria
Scipia
Spartana
Diane
Sellene
Spartanica
Apassionata

BOYS

Diokles
Tyrataeus
Arcesilas
Arcadicus
Alcaeus
Heraclitus
Pythogoras
Hippias
Herodotus
Heracles
Nike
Lysander
Nicias
Isocrates
Antiphone
Cimon
Cleon
Leonidas
Myron
Scopas
Pindar
Coray
Damocles
Cyme
Damophon
Damon
Dameon
Xenophanes
Tylissus
Demoritus
Hector
Timon
Icarus
Zeuxis
Atlas
Timocrates
Agatharchus
Thermocles
Gylippus
Brasidas
Theribus
Brygus
Icos
Tellus
Butades
Heron
Agoracritus
Pharhisus
Calliopus
Callicrates
Amoebus
Anacharsis
Iphicrates
Jason
Odysseus
Lasus
Zerro
Metelius
Menelaus
Thoricus
Dorcus
Theron
Nauseum
Zeno

GREEK NAME CARDS

of

of

of

of

of

of

SPY FROM SPARTA - 1

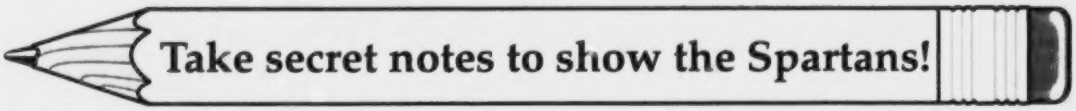
You are a member of the Spartan krypteia or secret police. Your teacher has chosen you because he or she believes you can handle the extra duties involved in being both a Spartan spy and an Athenian citizen. ***You have one major objective:** Sparta must gain the most Hellaspoints and therefore win GREEKS.* If you fail to help your fellow Spartans in their quest, your surveillance techniques and your competence will be suspect to a point where some might consider you a traitor.

Whatever motivates you to be an outstanding spy for Sparta—patriotism, fear of disloyalty, personal satisfaction, advancement, etc.—you should work diligently at the art of spying and snooping *to get an edge for Sparta.* Read over a copy of the POLIS PROFILE: SPARTA that your teacher will *secretly* give to you. This sheet will inform you all about Sparta and about the secret police in that city-state. Then read below to find out *what* you are to do and how you will accomplish your goals.

First and foremost, you will be placed in the Athenian city-state, for the purpose of "sniffing out" what the Athenians are specifically planning. While you are an Athenian, also listen to what other poleis are discussing. No one except the teacher (and, soon enough, all fellow Spartans) will know of your mission.

What to do

1. Listen carefully and jot down what strategies and goals the Athenians and other Greeks discuss which might affect desired Spartan victories. Keep these notes and later point out to the Spartan archon (leader) when your identity is disclosed what important items you've found.


Take secret notes to show the Spartans!

2. While in the Athenian camp, be an Athenian. Try to "blow" an assignment here and there, lose an athletic event, and, in general, try to sabotage the efforts of your rival city-state as its members work especially hard to beat Sparta in head-to-head competition. Throw out "bad" or "dumb" ideas. Distract them with superficial and irrelevant discussions. Make small mistakes (i.e., forget the Athenian chant, create an unrelated logo, etc.).

SPY FROM SPARTA - 2

3. Be argumentative. Disagree with the consensus of the group. Volunteer and then fail to carry out what you've promised to do. Slow down their action whenever you can.

How to be a great spy

1. *Don't tell a soul about your cover—not your best friends, brother, sister, teammate, or even your parents.*
2. Fit in as best you can with the Athenian delegation. Even when rumors circulate about espionage, be cool and fend off questions.
3. Make detailed plans each day before you come to class on how you're going to help Sparta and hurt Athens.
4. Wander around to other city-states and overhear what's happening. Try to get the essence of their strategies.
5. Keep a short diary on what you've done to aid Sparta (in case they think you're a liar).
6. Do all your work and learn as much as you can, which is after all the goal of GREEKS. You still have this overriding responsibility in addition to spy duties!

Keep your eyes and ears open at all times. You will be surprised how much you can learn that will help you overturn the Athenians' well-laid plans ...

POLIS PROFILE: CORINTH - 1

The Greek polis

Most Greeks in the classical era of their history (700-300 B.C.) lived in a city-state called a *polis*. A polis was a city with a fortified region in which several thousand Greeks lived and to which they paid allegiance. Most of these city-states were fiercely independent and offered their citizens a full and abundant life. To most Greeks banishment from their polis was worse than death. (Socrates had the choice!) A strategic hill called an *acropolis* ("above the city") was the focal point for Greek life. It was a defensive position when the city was under attack; it was a place to discuss affairs of state; and it served as a shrine to honor and worship Greece's many gods and goddesses.

About your polis

Your allegiance is to the polis of Corinth; therefore, you are called a Corinthian. Be proud of your city-state, for over the years Corinth had a glorious history, even though it never reached the power and prestige of Athens or Sparta. From the beginning, however, Corinth was an important polis in Hellas. Geography made your location near-perfect and enviable, for it lies on the western part of the isthmus which separates the Peloponnesus (Sparta) and the Attica peninsula (Athens), ensuring its preeminence as a trade and cultural center. Moreover, it had large navigable harbors in two gulfs, and the best natural acropolis in all of Greece, the Acrocorinthus, a 2,000-foot fortress with inexhaustible springs.

Though Corinth's long history doesn't have a long list of famous history makers, it nonetheless has men who deserve a special place for advancing the glory of Corinth. In 655 B.C. a good tyrant named Cypselus took control of the government and brought prosperity and order to the polis. His son, the ruthless and erratic Periander, became dictator for 40 years as he brought more changes. Periander established more law and order, encouraged Corinth business, patronized literature and art, and made Corinth one of Greece's foremost city-states. He further lowered taxes, set up a coinage, and solved the city's unemployment problems with huge public work programs. Such bold experimentation produced critics and enemies, however, and Periander soon chose a life of seclusion surrounding himself with bodyguards. He fell into madness, killed one of his mistresses, and banished his son. Yet, his overall legacy was not forgotten after his death. Greeks considered him one of the "Seven Wise Men of Ancient Greece."

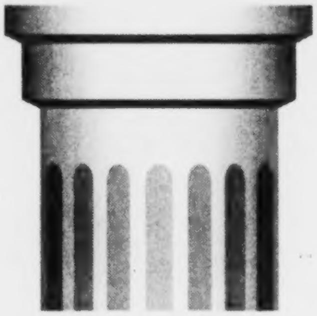
POLIS PROFILE: CORINTH - 2

If geography favored Corinth in so many ways by blessing it with a great seaport and commercial center, it plagued the city in the same way. Sailors from all over the Mediterranean came to Corinth on trading ships. Before long the city-state gained an unsavory reputation from its legions of prostitutes who roamed the city. Aphrodite, the love goddess, became an important deity to honor. In 480 B.C. Corinth had a population of 50,000 free citizens and 60,000 slaves. All of them seemed to be absorbed in pleasure-seeking, whether it was for flesh or for gold. Because of this fact, Corinth produced very few cultural leaders, with the exception of Eumelus, an eighth-century poet. However, Corinth did earn accolades for its pottery, bronze statues, and vase painters.

Compared to the heavyweights, Athens and Sparta, Corinth was clearly of lesser importance. While it had a glorious past, it just wasn't blessed by the gods to be the "alpha" of Greek poleis. But here's your chance, as Corinthians, to even the score and beat both Athens, Sparta, and two other city-states in head-to-head competition.

Corinthian goals in this simulation

1. Try your best to win as many contests, events, and festival categories as you can. It is not written anywhere that you Corinthians have to come up short to Athens and Sparta, as did your predecessors. It will, however, take a supreme effort to beat the best of Greece. Arete!
2. Create a clever logo for Corinth and try to have all your citizens dress alike. Encourage each other to be in class each day on time. Compose a chant or song to perform each day.



Show your pride in being Corinthians!

3. Do your best, too, to ensure that Athens and Sparta, perennial winners, don't win in this simulation. Either Corinth, Argos, or Megara can win, but never those effeminate Athenians or animalistic Spartans. Do what it takes—but be honest about it—to win and prevent Athens or Sparta from claiming their supremacy. Get an edge on upcoming events. Practice at home, at lunch, before and after school. Be the best at your events and tasks. Corinth needs to regain a glorious past.
4. Try to win the Acropolis-building activity. Since Corinth had the best natural hill-fortress, try to duplicate it in the contest.

How Corinthians should act

1. Show unity with your logo, chant, and outfits. Try to come to class together. Nametags might show your bonding. Use the letter C (Gamma) to your advantage.
2. Be cooperative at all times, especially to those in charge, including your teacher.
3. Don't get rattled by Athenian productivity or Spartan aggressiveness. Just be Corinthians who work efficiently and consistently.

POLIS PROFILE: MEGARA - 1

The Greek Polis

Most Greeks in the classical era of their history (700-300 B.C.) lived in a city-state called a *polis.* A polis was a city with a fortified region in which several thousand Greeks lived and to which they paid allegiance. Most of these city-states were fiercely independent and offered their citizens a full and abundant life. To most Greeks banishment from their polis was worse than death. (Socrates had the choice!) A strategic hill called an *acropolis* ("above the city") was the focal point for Greek life. It was a defensive position when the city was under attack; it was a place to discuss affairs of state; and it served as a shrine to honor and worship Greece's many gods and goddesses.

About your polis

Your loyalty in GREEKS is to the polis of Megara; therefore, you are known as Megarians. Be proud that you are a Greek and that you come from such a respected city-state. In many way, your history and affairs of state are similar to neighboring Corinth. Megara, like Corinth, was a commercial trade center at the entrance to the Peloponnesus Peninsula with a port on either side of the isthmus on which it is located. Megarians could bargain with armies and levy tolls upon trade ships. Because of this geographical setting, its thriving textile industry, and its citizens' love of drachmae (money), Megara prospered and reached greatness in the seventh and sixth centuries before Christ. During this time, Megara colonized all over the eastern Mediterranean and even founded Byzantium on the Bosporus entrance to the Black Sea. Later in the medieval era this city would be called Constantinople. Today it is called Istanbul.

Although wealth poured into Megara, it never was properly distributed. In 630 B.C., one powerful aristocrat, Theagenes, appeared to denounce the rich and lead the many poor. When he finally overthrew the government to become a tyrant, he freed the serfs, humbled the rich, and, as usual for his type, patronized the arts and letters of his polis. As so often happens, however, he was deposed by the unhappy rich. A revolution renewed the democratic spirit of Theagenes; property of the rich was confiscated and reforms instituted.

The Megarian poet Theognis was spectator to most of these changes and reflected what he witnessed in his better poems. When the revolution came, Theognis was exiled, since he was one of the rich under attack who lost his property. For the next several decades,

POLIS PROFILE: MEGARA - 2

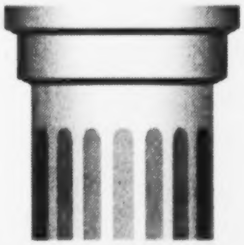
Megara maintained its position as one of Hellas' main trade centers, and, while the greatness of the sixth century was never repeated, Megara was destined to play a leading role in upcoming Greek history.

As relations between Athens and Sparta soured in the 430s B.C., Megara refused to support Athens as that powerful polis aggressively pursued an imperial policy of expansion. When Megarians did take sides, Athenian leader Pericles ordered all Megarian products excluded from the wharves and markets of Attica. When Sparta was called in to get Athens to rescind the boycott, Athens refused and Sparta promptly declared war. What followed for the next 30 years was the disastrous Peloponnesian War. At this war's end Megara received a 10-year visit from Athens' premier philosopher, Plato. Megara apparently offered more freedom for an individual than Athens did.

Megarian goals in this simulation

1. Since you have pride in Megara's past achievements, continue this tradition. Therefore, make it a goal to win GREEKS, that is, work very hard to capture as many events as you can and do all the tasks you are asked to do. The result will be more HELLASPOINTS for your city-state and a new vigorous respect for Megara from the other poleis.
2. Megarians in the sixth century were boastful of their textile industry, which was the envy of Greeks all over the eastern Mediterranean. In keeping this tradition, make it a Megarian goal to have the sharpest, most tasteful costumes of all the city-states. Get together to plan and make them. Zero in on the fact that only Megarians will look like *real* Greeks.
3. A goal, too, should be to beat both Athens and Sparta, the dominant poleis in your time. Concentrate on who their "star" citizens are in specific events, and then work—*really work*—to beat them. Since Corinth and Argos will have similar goals to surpass the "Big 2," you might cooperate with both these city-states in this particular objective.

Show your pride
in being
Megarians!



4. Try to have perfect attendance. Avoid flimsy reasons for being absent or being late to class. Get a list of telephone numbers of Megarians in your group and call them at home if they are absent or need inspiration to complete individual tasks.
5. Keep very accurate records of Hellaspoints earned. Megarians are looked up to as the accountant of the Hellenic world, so no mistakes!

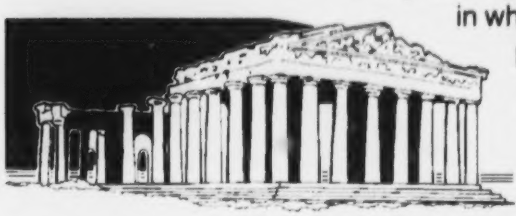
How Megarians should act

1. Always show pride and loyalty toward Megara. Uniformed outfits will help, but try to fabricate a clever logo which depicts Megarian life. Create at the same time a Megarian chant, poem, or song to use at appropriate times. Develop a secret salute—a handshake known only to Megarians.
2. Be courteous to all Hellenes throughout the simulation. Be especially supportive and helpful to the teacher, your archon (leader) and strategoi for the day, and other Megarians who might be uninspired or confused.
3. Cheer heartily for Megarians in the throes of stiff competition. Acknowledge individual accomplishments by Megarians with some sort of hurrah!

POLIS PROFILE: ATHENS - 1

The Greek polis

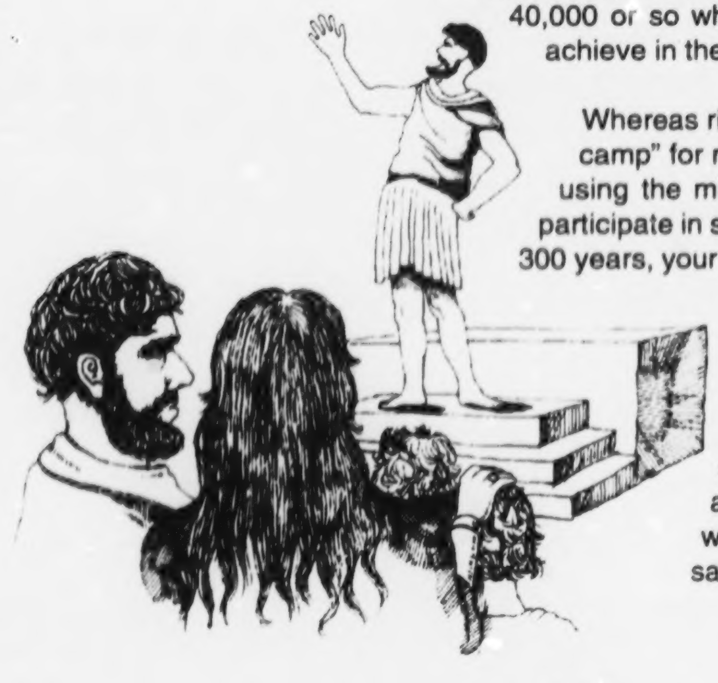
Most Greeks in the classical era of their history (700-300 B.C.) lived in a city-state called a *polis.* A polis was a city with a fortified region in which several thousand Greeks lived and to which they paid allegiance. Most of these city-states were fiercely independent and offered their citizens a full and abundant life. To most Greeks banishment from their polis was worse than death. (Socrates had the choice!) A strategic hill called an *acropolis* ("above the city") was the focal point for Greek life. It was a defensive position when the city was under attack; it was a place to discuss affairs of state; and it served as a shrine to honor and worship Greece's many gods and goddesses.



About your polis

Your loyalty is to the polis of Athens, often called "the school of Greece." Even in ancient times your city-state clearly served as the shining example of the model polis. For it was in Athens that democracy flourished and sculptors, mathematicians, philosophers, playwrights, and common citizens lived in freedom as they produced theories, statues, buildings, and plays so wonderful that we still marvel at their genius today. No one knows for sure why Athenians turned out differently from other Greeks, like Sparta, for example. What is clear is that in Athens the glory of ancient Greece reached its zenith. You should be proud to be an Athenian citizen, one of the 40,000 or so who had the benefits and freedom to achieve in the fifth century B.C.

Whereas rival city-state Sparta became a "boot camp" for military fanatics, Athens emphasized using the mind, encouraging its free citizens to participate in state decisions. Over a period of 200-300 years, your polis went from an aristocracy (ruled by the rich and powerful) to a near-perfect democracy. There were imperfections: 50 percent of its "free" population were women, and, in those days, women were denied equal status with men. Furthermore, as high as 30,000 people in Athens were slaves and foreigners who had no say in the government.

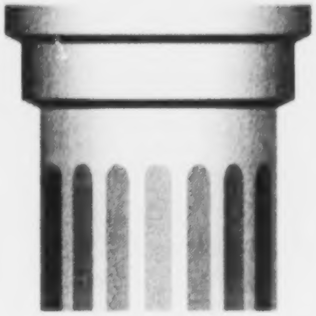


POLIS PROFILE: ATHENS - 2

Because of the democratic institutions which developed in Athens, its citizens made history. Thousands of famous Athenians enriched Western civilizations with their work and ideas (i.e., Pericles, Phidias, Socrates, Plato, Archimedes). You and your fellow Athenians must work to continue this tradition. Let the achievements of those Athenians before you inspire you to bring honor, victory, and money to your city-state.

Athenian goals in this simulation

1. The tradition to be the best of all Hellas should inspire you. Strive for victory in all activities and tasks, especially those emphasizing the mind (e.g., performing a play, map assignments, projects, etc.).
2. If Athens cannot win the most Hellaspoints in the simulation, at least try to beat Sparta, your archrival. To win, these athletic fanatics will cheat, lie, and steal. Athenians never stoop to these methods to win. Never! Therefore, prepare to work hard, cooperate, and do your best—your personal best—to win honors and drachmae!
3. Try often to use the letter **A** to your advantage. Dress alike; wear identical logos and insignias. Say clever and witty things to show the rest of the Greeks that Athenians are the most intelligent and educated.
4. Try to have perfect attendance. Whoever is chosen archon (leader) by lot for each day should make it a point to have all Athenians in class each day and on time.



Show your pride
in being
Athenians!

POLIS PROFILE: ATHENS - 3

How Athenians should act

1. Show unity and loyalty. Creating a clever logo should help. Try to enter the classroom together (with the women following close behind). Make up a secret handshake.
2. Be courteous to all Greeks, regardless of city-state affiliation. Be especially supportive and helpful to other Athenians. Call them at home if they are absent. Encourage them to get well and return to the polis soon.
3. Give undivided loyalty and your best efforts to whoever is archon or strategoi for the day or activity. Remember you may be in a leadership position soon, and then the "table will be turned."
4. Be prepared to cheer for Athenian victories with a clever but restrained chant or song. Sing/say it each time some Athenian among you brings honor to the polis.
5. Be model students for the teacher who has worked so hard to plan and implement the entire simulation. Your cooperation in this area will no doubt ensure a more successful and meaningful unit.

POLIS PROFILE: ARGOS - 1

The Greek Polis

Most Greeks in the classical era of their history (700-300 B.C.) lived in a city-state called a *polis.* A polis was a city with a fortified region in which several thousand Greeks lived and to which they paid allegiance. Most of these city-states were fiercely independent and offered their citizens a full and abundant life. To most Greeks banishment from their polis was worse than death. (Socrates had the choice!) A strategic hill called an *acropolis* ("above the city") was the focal point for Greek life. It was a defensive position when the city was under attack; it was a place to discuss affairs of state; and it served as a shrine to honor and worship GREECE'S many gods and goddesses.

About your polis

Your allegiance is to the polis of Argos; therefore, you are an Argive (**ahr**-giv). Although you have much to be proud of as a citizen of Argos, the power and influence of your polis never rivaled Athens in cultural achievement or Sparta in military strength. Yet, Argos has an illustrious past and made its mark in Hellenic history. Unlike neighboring Corinth, Argos was not blessed geographically. The plain was not especially fertile, and the climate tended toward cold, wet winters and dry, hot summers. Argives trace their beginnings to Pelasque Argus, the hero with a hundred eyes. Others came to Argos and taught the inhabitants to irrigate the fields with wells. But it was under a man named Temenus that Argos grew into one of Greece's most powerful poleis. By 680 B.C., a tyrant named Pheidon seized the government of Argos. He took measures which began a lengthy progressive era in which Argos became renown for musicians and poets. All over Hellas the poet Lasus of Argos won accolades, and he taught his skills to one who became more famous, Pindar, the poet of athletes. Sculpture also flourished in Argos. The work of Polycleitus was prized almost beyond price. He, like Lasus, but in stone, chose athletes as his subject, and few since have captured powerful, muscular men of action as well as Polycleitus. Drama in Argos reached new heights; plays were performed in open-air theaters before perhaps 20,000 eager Argive patrons. Nearby statues of Hera continue to elevate beauty in stone as the patroness god was honored.

Pheidon's descendants were not as effective in maintaining the glory of Argos, and, after a series of wars with Sparta, a new power on the Peloponnesus, she lost her leadership in the region to this young military upstart. Years later Argos suffered an embarrassment that left

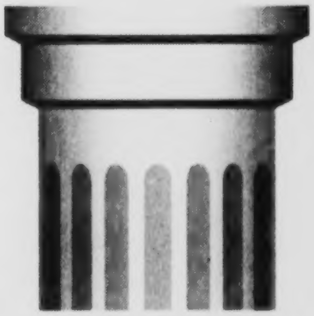
POLIS PROFILE: ARGOS - 2

a bitter legacy. When Athens and Sparta asked Greek poleis to send supplies and troops to fight the Persian hordes after Thermopylae in 480 B.C., Argive leaders refused. For this decision, Argos became a disgrace in the Greek world.

Argive goals in this simulation

1. Your embarrassing and disgraceful action in the Persian War (not to support Athens against the oncoming Persian barbarians) will give you a great incentive to reverse the negative reputation that decision evoked. It amounts to this: Argive citizens will have to work very, very hard to show all Greeks that they deserve respect and that your city-state's athletes, scholars, architects, soldiers, orators, students, poets, dancers, and others are equal if not superior to other Hellenes in competitive activities.
2. Try to win as many events as you can, complete all tasks, and be model students. Be consistently excellent. Your aretes are on the line.
3. Be proud to be an Argive. Your glorious past should outweigh a few negatives. As Argives, show unity by wearing similar clothing. Develop, make, and wear a clever logo on nametags and badges. Come to class together. Compose a hypnotic chant for Argos.

Show your pride
in being
Argives!



4. Make sure Athens and Sparta, those two very powerful poleis, don't win. That means that Argos must try to accumulate the most Hellaspoints by winning, or Argives must throw support (in the latter stages of the simulation) to Megara or Corinth, who have a similar goal to blunt the influence of the "Big 2."

POLIS PROFILE: ARGOS - 3

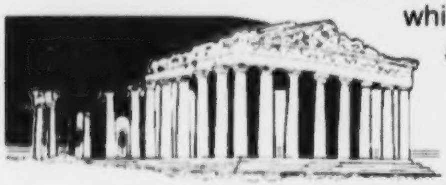
How Argives should act

1. Show unity. Clever costumes, logos, and chants will help. Encourage your citizens to be in class each day and on time. Call them at home to inspire them.
2. Be model Greeks. Be respectful and cooperative. Question authority if you like (as all Greeks seem to have done), but support and carry out obediently the directions of your teacher, and your daily archon (leader).
3. Cheer Argive victories. Learn the Greek names of your citizens and use their adopted names whenever you can. (Extra Hellaspoints are given for success in this area.)
4. Don't try to outdo the loud and unruly Spartans or the obsessively productive Athenians. Just be Argives—hard working, loyal, competitive, and superior! Specifically, try to capture any events which have to do with art, sculpture, or architecture. Try extra hard in these categories.

POLIS PROFILE: SPARTA - 1

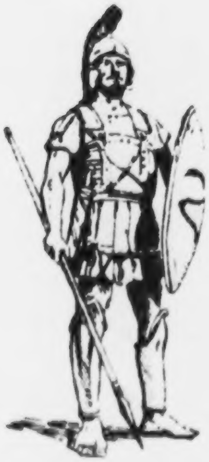
The Greek polis

Most Greeks in the classical era of their history (700-300 B.C.) lived in a city-state called a *polis*. A polis was a city with a fortified region in which several thousand Greeks lived and to which they paid allegiance. Most of these city-states were fiercely independent and offered their citizens a full and abundant life. To most Greeks banishment from their polis was worse than death. (Socrates had the choice!) A strategic hill called an *acropolis* ("above the city") was the focal point for Greek life. It was a defensive position when the city was under attack; it was a place to discuss affairs of state; and it served as a shrine to honor and worship Greece's many gods and goddesses.



About your polis

Your allegiance is to the polis of Sparta; therefore, *you are a Spartan!* Be proud, for to be a Spartan means to be part of an honored military tradition of great bravery and human physical endurance. You are revered all over Greece for your mighty warriors. Because your city-state became a military state, the primary goal in Sparta was the training of soldiers to enslave and permanently dominate the local population of helots. If you were a boy, you were taken away from your parents at age seven. Your life was hard, for you went through 14 or more years of a kind of "boot camp." You endured unbelievable privation, pain, and sacrifices to become a Spartan soldier. Early in your training you were brutalized by older boys who provoked fights to toughen you up and taught you unthinkable obedience, self-discipline, physical endurance, gymnastics, and music. However, you paid little attention to reading and arithmetic. Sometimes at ceremonies, you were whipped at the altar, but you would *never* cry out in pain, as huge crowds, including your parents, stood nearby urging silence.



You were encouraged to show cunning by stealing food to survive (the Spartan black soup was notoriously unappetizing), by cheating, and by lying. It was a rough education, but the best warriors in all of Hellas were produced by these methods. At age 20 you moved into a military barracks for 10 more years. Some of you became part of the Spartan secret police *(krypteia)* to spy on helots and slaves and even, for the fun of it, kill non-Spartan people for no reason.

This was Sparta's iron way. Even women of Sparta got caught up into physical training, for they had to bear strong sons for the military and deal with battle deaths of fathers, husbands, and sons. In all, you delight in this lifestyle.

POLIS PROFILE: SPARTA - 2

Spartan goals in this simulation

1. Win at all costs, especially in any event which shows physical or athletic prowess. Cheat and lie if you have to, for that is the Sparta way.
2. If you Spartans can't earn the most Hellaspoints in the simulation, at least try to beat your archrival, Athens. An ultimate embarrassment would be to lose to these effeminate culture freaks who sit around, dance, and read dainty poetry. If it means supporting another polis vocally or *secretly* in order to win, then *do what it takes to sabotage Athenian chances of victory.*
3. If you can't win all the contests—and there are many different kinds—at least look sharp and be disciplined. Always look like professional soldiers, the spit-and-polish type. Dress alike with the same colors, insignia, and clothing. Maybe salute each other (grab each other's forearms up to the elbow).

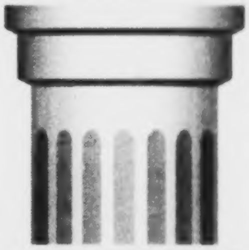
Σ

Sigma

How Spartans should act

1. Show unity by marching into class each day. Create a clever badge with a logo. Use the Greek sigma letter often. Try to enter the classroom together. Be assertive, act tough, and reflect a "no-nonsense" attitude.
2. Be loud, but always be courteous to your teacher who is your superior officer. Learning will not take place if you are disruptive at inappropriate times.
3. Try to be organized. Keep accurate records as best you can. Encourage all Spartans to be on time. Use military time at all times (i.e., 1400 = 2:00 p.m.). Don't be absent. *Show your discipline by being in class each day of the simulation.*
4. Consider wearing flat-top haircuts with long sideburns and/or perhaps a short ponytail. Primp and comb your hair often, as real Spartans did just before battle.
5. Cheer for Spartan victories in each phase and task.
6. Make up a chant for Sparta. Perhaps recite a quote by Simonides on Sparta bravery at Thermopylae: "Go tell Spartans, thou who passeth by, that here obedient to their laws we lie."

Show your pride in being Spartans!



GREEKS

A simulation of the history and culture of ancient Greece

STUDENT GUIDE

You are about to begin a simulation of ancient Greek civilization. It is true enough that the Egyptians, Hebrews, Phoenicians, Chinese, and Indians (from India) before the Greeks—and the Romans after—gave the world many contributions we take for granted today. It was the Greeks, however, inhabiting a rock-bound peninsula and hundreds of nearby islands in the Aegean Sea, from about 800 to 300 B.C., who experimented with our modern political systems (including democracy). They also devised different ways of rational thinking about man and his nature; created drama, history, science, and mathematics; beautified the world with structured and elegant art and architecture, and, in general, emphasized for the first time the worth and dignity of individuals in a society.

INTRODUCTION From the start, you and your classmates will become Greeks. You will be given an ancient Greek name and placed in a major city-state, or polis, of that era. Each day one of you will be chosen by lot to be the archon, or general, to protect the city-state. Then you will be instructed how to make and wear everyday Greek clothing which you will be encouraged to wear each day of GREEKS. Furthermore, your teacher will require all of you to greet one another with the familiar "chaire" (Rejoice). By the way, females, to show their secondary position in ancient Greek society, may only enter the classroom following a boy escort, and only they must organize the city-state (clean it up) each day.

LENGTH AND GOALS The simulation will last four to five weeks, depending on the decisions your teacher makes about what to include or omit. It is possible that you will just use portions of the simulation to get a taste of GREEKS. Hopefully, time will permit the full version. Besides the new understanding and knowledge of Greece you'll have, at stake are two goals or prizes: the first is the accumulation of Hellaspoints which you and your polis earn for completing tasks or winning contests. The second goal is to win honor for yourself by doing your best in everything you are asked to do while a Hellene. The Greeks put high value on individual excellence.

arete

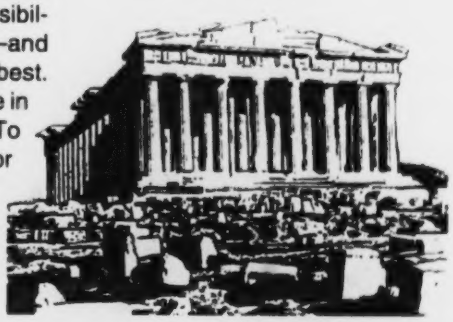
ARETE When Greeks strove for excellence as soldiers in war, athletes in Olympic festivals, or as poets, philosophers, and dancers, they were pushing themselves to reach their personal *aretes* (air-ah-tays), their best efforts. Your teacher will guide all of you through several phases of Greek history, culture, and contributions, each requiring work, cooperation, and individual commitment to do one's best. Sometimes, you will be asked to act in a short drama, or build a temple, or represent your polis in an Olympic event, or take part in an intellectual discussion, among other activities. In whatever situation or responsibility given you as an individual—and as a citizen—you must do your best. This was the goal of every male in the Golden Age of Greece. To challenge you as you strive for this excellence, this nobility of character, the simulation has many phases, which are described at the right and on the back of this sheet.

Eight phases of the simulation

ACADEMY (Phase 1: Alpha) Greeks went to school from ages 8 to 18, usually outdoors under olive trees.

Your class will start the simulation in a similar setting to review how to play GREEKS and go over the history of ancient Greece, including its famous people, milestones, and contributions. What follows—map work and worksheets—enables individuals and city-states to begin earning Hellaspoints and honor, testing one's personal arete.

ASSEMBLY (Phase 2: Beta) Debate was the breath of life to Hellenes and this phase of GREEKS affords you and your classmates a chance to address the democratic Assembly, and try to persuade the "thousands" of Greeks in the *Ekklesia* to vote your way on the burning issues of the day, which included slavery, the status of women, and, especially, the imminent Persian threat to Greek freedom. Hellenes of that day memorized long speeches (and passages from epic poems), so your task won't be an easy one. Format sheets to prepare and give your speech will be available.



ACROPOLIS (Phase 3: Gamma) Most city-states were built around a hill which, over the years, became a fortress for defense against attack and a place for religious buildings and temples. In this phase, Greeks compete for honor and HELLASPOINTS by constructing a Greek temple similar to the Parthenon in Athens. From pictures and "blueprints," groups construct their edifice in class under a time constraint and with somewhat restricted building materials. Hellaspoints will be awarded for beauty, the temple's symmetry, and size—and how rapidly it was engineered.

THEATER (Phase 4: Delta) The Greeks invented what we call theater or drama. In both tragedy and comedy, just about every story imaginable was written 2,500 years ago by Greek playwrights. Now you will have the opportunity to create a short drama, complete with a Greek chorus, masks, and divine intervention (the Greek gods like Zeus and Ares were always disrupting human events). Your polis will adapt an actual Greek drama, such as *Oedipus the King, Medea*, or *Frogs*. Dealing with issues like murder, revenge, love triangles, and family pride, the Greeks conceived just about every plot and theme we see on television or at the movies today. Get set for some *real* drama!

OLYMPICS (Phase 5: Epsilon) Perhaps the modern quadrennial Olympic games is our only conscious connection with the Greek world of 450 B.C. Some of the ancient events—discus, foot racing, wrestling—are still an integral part of the international competition, although most were not (basketball, hockey, archery, marathon). The pace of GREEKS will be heightened when your polis goes "head to head" with the other Greeks in a smaller-scaled Olympics with events where all have a somewhat equal chance of winning: standing broad jump, thumb-wrestling, straw javelin and tortilla discus, shot put, etc. Winners will be awarded olive-leaf garlands to wear as their city-states cheer their achievements and more Hellaspoints go into the city treasuries.

SYMPOSIUM (Phase 6: Zeta) Intellectual discussion occurred in no special place in Greece; in fact, Greeks debated the meaning of life and issues of the day on the wharves, in the agora, or while watching a wrestling match in the gymnasium. At the symposium, or "drinking party," Greeks found the informal, convivial atmosphere perfect for lengthy arguments. Several of you will briefly leave your city-state loyalties behind to role play famous Greeks who might have met in a symposium to seek truth and throw out provocative topics. Selected to take part will be Socrates, Pericles, Archimedes, Phidias, Homer, Aspasia, and Alexander the Great. Profile sheets and a script will guide an emcee and everyone else who is participating or observing.

FESTIVAL (Phase 7: Eta) Greeks were always aware of beauty in their lives, whether it was their temples, their pottery, their statuary, the orderliness of a storekeeper's shop, or the undraped human body. This phase allows all Greeks to participate in a festival format to demonstrate, display, sing, dance, or illustrate some aspect of beauty revered by Hellenes. Playing the lyre, composing a poem, or fashioning an amphora vase were all esteemed equally. The best were honored with garlands and prizes on Festival Day. Instructions and suggestions will be distributed on a handout early in the simulation so time over the two or more weeks can be budgeted.

PANHELLENIC QUIZ BOWL (Phase 8: Theta) The Golden Age of Greece collapsed rather quickly when Athens and Sparta, and their respective allies, went to war for more than 30 years (431-404 B.C.). As in most wars, there was no real clear-cut winner, although Sparta captured Athens. To simulate this Peloponnesian War between the major city-states, this phase features a Greek vs. Greek Quiz Bowl as two representatives from each of the five poleis help all Hellenes review the knowledge learned over the past three to four weeks. Rapid-fire questions and answers highlight the activity which surveys the information to be used for an upcoming final test. Greeks should love this competitive and exciting capstone phase of GREEKS. Glory and Hellaspoints accompany victory.

SURPRISES No one can foretell the future, but the ancient Greeks did their best to have human destinies revealed by oracles—religious priestesses who tried to make sense of life and events which were often disrupted by gods and goddesses. As Greeks, your lives will also be altered by gods and oracles—just to make your experience realistic and exciting. What kind of fate awaits you remains a mystery and a surprise.

DEBRIEFING Your teacher will help you sort out what you should remember about Greek history and culture. Needless to say, the Greek legacy to us is immense and your active participation in GREEKS will help you understand and evaluate what you've learned about a remarkable era in world history, an era one historian calls the "bright morning" of western civilization.

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PHASE 1: ACADEMY - 1

Introduction

This phase lasts five to six days. It resembles school (schole = “leisure” in Greek) then or now, so insist on the same standards. Encourage the rivalry among the city-states as much as you like—it will be there anyway, such is the nature of ‘being Greek.” Set up an Arete Board to display outstanding work. This phase, by the way, not only sets up the standards but also establishes your expectations and the work load. It is in school that they become Greeks and learn all the basics of geography, history, polis loyalty, and how to play the simulation. It is the foundation then for all that follows.

Here are some flourishes to consider using:

- All persons entering the room should be greeted by persons already there with the traditional **“chaire!”** This word is pronounced hah-**rrah**, meaning “rejoice.”
- To show the status of females in Greek society, insist that each girl enter the classroom with a boy escorting her as she walks a step or two behind her male protector.
- Require girls to clean the classroom at the end of each class period.
- Post a Spartan soldier at the door to enforce the above two rules.

Duplication Directions

If you wish, you may present some of the information in the Phase 1 handouts orally rather than duplicating it.

Duplicate the following in the number found in *italics.*

- ANCIENT GREECE: A HISTORY *Class set*
- GREEK GODS AND ORACLES *Class set—optional*
- FESTIVAL PROJECTS* *Class set*
- MY FESTIVAL PROJECT* *Class set*
- EDUCATION IN GREECE *Class set—optional*
- WORLD OF THE GREEKS *Class set*
- MAZE OF THE MINOTAUR *Class set—optional*
- QUOTES FROM ANCIENT GREECE *Class set—optional*
  ***Note well:** These items are part of Phase 7 (page 8:3-7) but handed out now so students will have time to prepare for the festival.*

Daily Directions

Day 2 (Day 1 introduced the simulation.)

1. Begin this Academy phase by telling all Greeks that from now on each female must come into the academy each day escorted by a

male. Explain that she must enter at least one or two steps behind her escort as recognition that she is inferior to her man. Place a Spartan soldier at the door each day to enforce this rule. Academy or school is a place to learn new things and to become educated in all things Greek.

2. Students work on making their city-state logo, creating a song or chant, and making badges to wear each day in their poleis. Allow them 20 minutes or so to design and compose, then assign someone in each polis to make a set of badges and the logo at home.
3. Pass out and have students read, aloud or silently, ANCIENT GREECE: A HISTORY—a comprehensive history of their beloved Hellas (what the Greeks called Greece).

Day 3

1. Have students meet in poleis circles. Tell each polis group to list the important men, places, and events of ancient Greece.
2. Give a short oral quiz over Greek history. Have polis groups exchange quiz answers sheets with one another and then evaluate the quizzes. Next, collect the papers.
3. Pass out GREEK GODS AND ORACLES. Go over the handout with students and explain the main features of the Greek religion.
4. Introduce the class oracle and explain her role.

Day 4

1. Make sure females enter escorted by and behind males. You may want to have everyone go outside and enter properly.
2. Explain the Wheel of Fate. Have one representative from each polis come forward to spin the spinner (or roll a pair of dice if you are using a transparency or the chalkboard). Once fate has "spoken," have citizens add or subtract Hellaspoints on their HELLASPOINTS SCORE SHEET. This will be the procedure for the Wheel of Fate throughout GREEKS.
3. Pass out FESTIVAL PROJECTS. Emphasize the guidelines and options. Have the students write down a few options which appeal to them. Also, give them a deadline and announce the two days you've set aside for Festival Days later in your Greek unit.
4. Pass out a MY FESTIVAL PROJECT to each student. Explain that this sheet should be kept with the FESTIVAL PROJECT pages so that student can hand in their individual charts to you just before making their individual presentations.

5. Present a mini-lecture on EDUCATION IN GREECE. Or hand out a class set and go over the material.
6. Pass out WORLD OF THE GREEKS map, explaining the need for all Hellenes to know the geography, as well as the history, of Hellas. Assign the map for tomorrow.

Day 5

1. Repeat Day 4 procedure for Wheel of Fate.
2. Collect maps. Award 10 Hellaspoints for their cartography efforts.
3. Pass out MAZE OF THE MINOTAUR. Before you go over this task, however, refer to the history of Greece and the subtopic of Minoan or Cretan civilization
4. Divide students into study buddies for several minutes to memorize the Greek alphabet. As soon as students are ready, have them recite the Greek alphabet to you.
5. Once they have achieved this, hand them a copy of maze to complete on their own. Use a time limit. For example, give the student 15 seconds to examine the maze and another 15 seconds to draw his/her line to the center—without once touching a black line.
6. After a reasonably allotted time, make those who haven't yet mastered the alphabet liable for the maze tomorrow, praising the ones who did it today. Perhaps award these students 15 Hellaspoints.

Since this is a simple maze, make it more difficult by requiring the student to do it either in your presence or while being watched by another city-state's citizen who has already solved the maze.

Day 6

1. Have new fates announced.
2. Hand out QUOTES FROM ANCIENT GREECE and explain.
3. Have students meet in their polis circles and use about 20 minutes to divide the three tasks.
4. Give students about 20-30 minutes to work on these tasks.
5. Collect the work of the various polis groups and read several selections aloud. Quickly award Hellaspoints to each polis for its work.
6. Have poleis sum up their Hellaspoints totals. (Make sure they subtract any points that fate has taken from them.)
7. End the period by having each polis consult the class oracle about its chance on tomorrow's Phase 1 Quiz and on its fate in the next phase.

ANCIENT GREECE: A HISTORY - 1

Introduction

> "It was sudden. It was miraculous. Nobody knows why it happened. But on a small rock-bound Mediterranean peninsula 2,500 years ago a handful of people called Greeks roused the human race to a new ambition and sense of purpose and launched it into history."

So wrote the editors of *Life* magazine in 1963 as it began a multi-issued series on the greatness of ancient Greece. Before you start your journey as a participant in the simulation GREEKS, you too need to probe Hellenic, or Greek, history. The information below will serve as an overview and motivator as you explore the character and contributions of a people who became the "blueprint" of European civilization.

The unique legacy

On any given day one of every eight words we speak, read, or write is Greek in origin. More than any other language, Greek is the basis of our American-English tongue, especially in the scientific, technical, and medical fields. When we use words such as *panic, atom, architect, democracy, ethics, logic, myth, nectar, alphabet, theme, psychology, Achilles' heel, or Hippocratic oath,* we are acknowledging a significant Greek gift to us. But the tribute goes beyond language. More important perhaps, the ancient Hellenes (what Greeks called themselves) taught Western man how to reason and how to think. Their intellectual quest into the meaning, value, and quality of life had much to do with the origins of science, mathematics, medicine, history, philosophy, and drama. Further, their works of art, sculpture, and architecture dazzle us even today. In their brief span of glittering brilliance, the Greeks between 700 to 300 B.C. achieved so much that almost every aspect of our lives in the later 20th century bears their indelible stamp.

The Aegean world

But who were these men and women called Greeks, and in what setting were they able to change the course of history? They were a mixture of Indo-European Caucasians who over thousands of years migrated into the Balkan peninsula in waves as far back as recorded time. They found—in what became Greece—a land which bred a vigorous, outdoor life. Living on an infertile, mountainous land, Greeks were soon drawn to the sea, and the sea which surrounded and shaped them was the clear, "wine-dark" Aegean, from which no inhabitant lived more than 50 miles. Sea travel became a way of life. Trade with Egypt and the Near East nourished Greek culture and brought prosperity from the Greek triad of exports: olive oil, grains, and grapes (wine).

ANCIENT GREECE: A HISTORY - 2

If the soil and mountains cheated the Greeks, nature seemed to bless them in another way: the Mediterranean and Aegean seas are at a latitude which produces a moderate climate with more than 320 days of sunshine a year. Writers over the centuries have continuously commented on the brilliant sunny days and the clear, blue sea. Clearly the climate was a tonic for their senses.

An outdoor life

Because nature smiled upon them, the Greeks spent nearly all their waking hours out-of-doors. No Greek would stay inside when he could be in the sunshine, participating in a stimulating, zestful life at the theater, in the marketplace, on the wharves, in the Assembly, or working out at the gymnasium. Perhaps it was this fresh-air lifestyle which helped open up the Greek mind and generated so many original ideas. This lifestyle, moreover, meant a longer more productive life. Sophocles, for example, wrote one of his best plays at age 90!

Minoan civilization

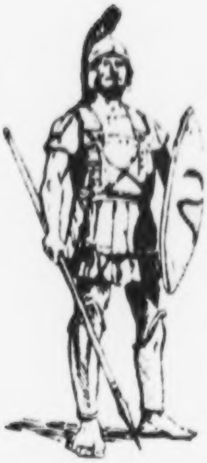
In early Greek history before 450 B.C. there is much to admire. Most historians begin Hellenic history with the advanced society of the island of Crete, located in the eastern Mediterranean, equidistant from the mainlands of Greece, Egypt, and Asia Minor. Perhaps because of its favorable site, Crete became a flourishing sea power from about 2500 to 1500 B.C. The culture was clearly pre-Greek, but showed great influences from earlier advanced civilizations like Egypt. Often called Minoan, this Cretan empire was centered in the palace at Knossus, where a series of kings ruled over several thousand subjects. One legendary monarch of Crete was Minos, whose impact was such that he lent his name to many successors. All in all, Cretans were a prosperous and happy lot who spent hours of leisure dangerously leaping over bulls in spectacular fashion. Excavations at Knossus in the 1890s and early 1900s by Sir Arthur Evans revealed a modern plumbing system unrivaled in Europe until the 19th century! The Minoan Age ended rather abruptly by either a volcanic explosion, an earthquake, a foreign invasion, or a combination of these. In any event, the spotlight now focused on the people who inhabited the mainland.

The heroic age

Around 2000 B.C. groups of Greek-speaking people moved into mainland Greece. The leading city around which the migrants settled was Mycenae, and so these Bronze Age Greeks were known as

Mycenaeans; they were to dominate Greek history for the next 700 years. Like the Minoans, the Mycenaeans built a flourishing civilization, lived in great halls, and enjoyed the fruits of a thriving sea trade and successes of their warrior-kings, who led their armies in search of plunder.

The Trojan War



The favorite military target for the Mycenaeans and allies called Achaeans in the 13th century B.C. was the siege and capture of the strategic seaport citadel of Troy, or Ilium, in Asia Minor. Our chief source for this great undertaking is the poet Homer, who lived three to five hundred years after the conflict. According to the *Iliad,* his great epic poem, a Greek army of Mycenaeans and Achaeans besieged and then destroyed Troy about 1290 B.C. because a Trojan youth named Paris had kidnapped Helen, the beautiful wife of a Greek king, Menelaus. She was the "face that launched a thousand ships," and this war to win her back and get revenge on a tribute-gouging Troy lasted 10 years. Homer's other masterpiece, the *Odyssey,* is the tale of one warrior's adventurous return from Troy. Not long after the war, Mycenaean civilization collapsed and their palaces destroyed. New invaders, the Dorians, appeared from the north. They, too, spoke a dialect of Greek, but in general were less advanced than their predecessors. Consequently, there is a 400-year "dark ages" gap in Greek history, when civilization stagnated, except for the epic poems of the great bard Homer.

The rise of the polis

After 750 B.C., a new era began, characterized by the rise of city-states, or *poleis* (a root word for such modern words as police and politics). A *polis*, of which Athens and Sparta are examples, was composed of a city and the surrounding countryside of about 50 to 500 square miles. Because Greece was so divided up by mountains, it was natural for small, independent city-states to evolve, rather than how communities developed in similar times in Asia Minor or later in Italy. In such a small settlement, individual citizens could take part and have an important say in issues involving their community. The polis was clearly a focal point in Greek life. As time went on, free males made all sorts of decisions affecting their polis, usually voting after open debate in the Assembly.

Seeds of democracy

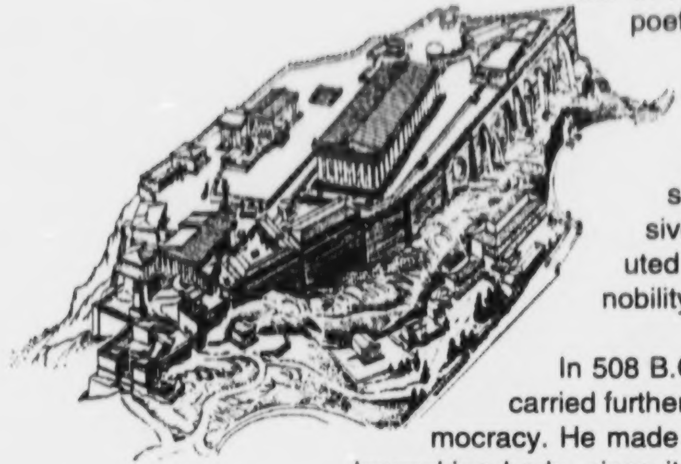
Democratic institutions in ancient Greece, for which we owe so much, arose after 750 B.C. Over a period of time, Greek armies became

ANCIENT GREECE: A HISTORY - 4

mostly common citizens, unlike the age before when only aristocratic warriors could afford the military equipment and weapons to wage war. Furthermore, war in the Heroic Age seemed too noble an undertaking for the average Greek. But as the citizen's role in defending the polis grew, so did his demand for a voice in government. When this demand took the form of revolt, soldier-citizens were usually led by ambitious aristocrats called *tyrants*. They often completed huge building programs and advocated the growth of colonies all over the Mediterranean. These colonies remained loyal to the mother city-state and became a source of trade and wealth.

The coming of Athens

By the early sixth century B.C., Athens and Sparta became the leading city-states. For Athens, however, the road to democracy would take years of reforms before the Golden Age was realized. To prevent civil war in Athens, aristocrats supported Solon, a poet-philosopher-merchant, to head the government. He used the harsh reforms of his predecessor, Draco, to make sweeping changes, which, for example, forbid forced slavery and enslavement for debts. The next progressive leader was Pisistratus, who redistributed land and reduced the privileges of the nobility.



The Acropolis in ancient Athens

In 508 B.C., Pisistratus' successor, Cleisthenes, carried further the reforms necessary to advance democracy. He made the Athenian Assembly (Ekklesia) *the* lawmaking body, since it now consisted of all citizens, and he created the Council of Five Hundred to propose laws and advise the Assembly. Interestingly, members of the Council were chosen by lot (at random), a method which selected leaders in all aspects of Athenian life, including generals for war. Now all Athenians had an opportunity to serve their polis in different capacities. Finally, Cleisthenes sought to extend the power of the citizens by introducing *ostracism*, which was a method of banishing citizens who were dangerous to the polis, usually because of personal ambition.

The road to full Athenian democracy was nearly complete by the fifth century when a statesman named Pericles would rule over the most dazzling era of Hellenic history.

Sparta's iron way

While Athens slowly moved toward a democracy and her Golden Age, Sparta, Greek's other powerful polis during this era, moved in the opposite direction. It might have been different for Sparta if not for two facts: 1) it was settled by more warlike inhabitants, and 2) the need to enslave the local population of *helots*, who outnumbered the Spartans. With these in mind, Sparta on the Peloponnesus created a strong military state, and in a sense marched backward in cultural achievement. Spartan life essentially became a military "boot camp" where the primary goal was to train boys to be Greece's great warriors. They endured amazing hardships from age seven to 21. The fruits of this endeavor were mixed. Sparta did have men of deep courage and bravery but at a price. There are no achievements to parallel Athenian masterpieces. No great statues, temples, philosophical theories, or epic poems came from Sparta.

The Persian threat

If the development of city-states went on in different directions, Greeks did manage to unite on occasion. One such time occurred in the years 500 to 480 B.C. An attack from the Persian Empire was imminent. When the invasion did finally take place, the Greeks were ready and met the huge conglomerate forces at Marathon, a plain in northeastern Greece. At the Battle of Marathon, the Persians were repulsed in an effort which was no doubt the finest hour in Greek history. A runner was sent to Athens 26 miles away to announce the Greek victory; his run gave the modern foot race its name. Ten years later, the Persians invaded again. Unprepared this time, the Greeks sent a small force of 300 brave Spartans under Leonidas to stall the horde at Thermopylae. Fearful Athenians took refuge on the nearby island of Salamis to watch the Persians burn their city and fleet at the Battle of Salamis, forcing King Xerxes to withdraw to Asia Minor. A year later, at Plataea, the Greeks again beat the foreigners (barbarians) and the menace was over.

Athenian greatness

With the Persian threat over, the citizens of Athens were now able to focus on creating a civilization worthy of free men. What followed over the next 50 years (480-430 B.C.) was a burst of artistic energy and original thought unrivaled in human history until Renaissance Italy. Under the encouraging leadership of Pericles, Athens flourished. Businesses grew and trade brought in huge profits; a commercial dynasty had begun. The Athenian citizen could now serve in any public office, once chosen by lot. Money from an empire protected by the navy helped pay for the beautification of the city, to replace the buildings burned down in the Persian Wars. Huge, glorious temples and public buildings, including the Parthenon on the Acropolis, sprang up. Greek art and sculpture glorified the human figure as it captured the essence of Greek virtues: symmetry, order, balance, and elegance. In every aspect of Greek life, there was great advancement. Here is a brief summary of some of their accomplishments.

Drama Like the erection of new public buildings, Athens' production of dramatic plays also expressed a civic pride and a tribute to the Greek gods and goddesses. While the Greeks of earlier time virtually invented drama as we know it, Athenians of the fifth century nearly perfected it, posing profound questions about universal human behavior in both tragedies and comedies. Greeks of every station turned out to see the works of Aeschylus, Sophocles, Euripides, and Aristophanes, often receiving a few obols (money) for attending.

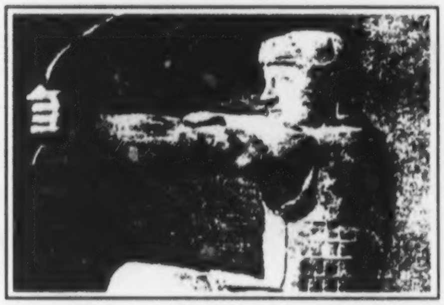
Philosophy Because curiosity seemed ingrained in the Greek character, constantly they questioned the world around them as they sought to find and understand truth. Such thinkers were called philosophers (lovers of wisdom). While not all Greeks understood the theories of contemporary philosophers, many did and became students of the revered ones such as Socrates, Plato, and, later, Aristotle, all of whom stimulated young minds to put faith in reason. As they did, all branches of human knowledge, including medicine, mathematics, science, and history, became part of the quest.

Civil war Greek unity after the Persian Wars crumbled easily, and in the wake of civil war their disunity led to disastrous results. A savage Greek vs. Greek conflict exploded in 431 B.C. between Athens and Sparta, the latter envious of Athens' power and prestige. Soon all of Hellas was engulfed in the Peloponnesian War. Fighting raged for 27 years until the Athenian navy was destroyed and Spartans were able to occupy Athens. Incidentally, Athens, despite its defeat, remained the cultural center for Greece for many years. The history of the war was brilliantly recorded by Thucydides, who like Herodotus in the Persian Wars, first gave eloquence to their craft and set a standard for historians since.

Alexander and the Hellenistic Era

With internal conflict still existing after the Peloponnesian War, Greek power and strength were considerably diminished. So it was not a difficult task for two Macedonian warrior-kings, Philip II and his son Alexander, to stage a takeover and unification of Greece around 335 B.C. When Philip was assassinated, the chore to finish his father's task to spread Greek culture fell to Alexander. He was a young military genius who had been taught Greek ways by Aristotle. He took Greek and Macedonian armies, fashioned them into a juggernaut, and marched them into Asia, where he won battle after battle against an old enemy, Persia. Between 334-332 B.C., Alexander conquered the largest empire the world had ever seen, and, as he did, spread Greek civilization as far east as the Indus River. He himself, however, enjoyed the fruits of his victories and the results of his cultural planting for a very short time. At age 33 he died in Babylon with no successor and an empire in confusion.

After his death, a rich new age, called the Hellenistic Era, developed in Greece and in other lands Alexander had conquered. It was a blend of eastern and western influences — Persian, Egyptian, Indian, and Greek. Customs, dress, and religions became mixed. Even marriages between cultures were encouraged. Moreover, there was a renewed flowering of knowledge. Philosophers, mathematicians, and scientists continued to advance their fields during this age, working in such cosmopolitan centers as Athens and Alexandria, Egypt. Hellenistic civilization would continue to influence the entire Mediterranean world for centuries, and this would include Rome, a young new power sprouting up on the Tiber River in Italy.



GREEK GODS AND ORACLES - 1

The gods

To most of us, Greek mythology seems confusing if not silly. The Greeks believed that the gods—not monotheistic as in most religions today—were everywhere. They were on land and sea, in the sky, on the moon, in sacred oak trees, in olives, even in floods and in other natural disasters. In short, everything that happened, good or bad, was willed and carried out by a vast number of deities. Compared to the sophisticated ideas the Greeks originated in mathematics, science, and philosophy, their beliefs in higher beings seem almost childlike and simple to us living in the today's world.

As a Hellene in this activity, there are some facts you should be aware of about Greek religion. Knowing the following information will enhance your understanding of ancient Greek culture, aid you in this simulation, and prepare you to suffer and rejoice when the Greek gods and goddesses decide to intervene into the lives of humans. You will also understand the prophesies of the oracles, who interpret the actions of the gods.

Every object or force of earth and sky, every blessing, every terror, every quality of life was personified as a god. The Greeks imagined their gods to be humanlike in body form and to react like superhumans, showing love, hate, jealousy, anger, and revenge. These immortal gods (there were 12 major deities) lived atop Mount Olympus, a snow-capped peak in northern Greece.

Religion in ancient Greece was closely connected to the government and, to an extent, to civic pride. Greeks had no priesthood as in ancient Egypt, but had instead ordinary officials who acted as priests. Therefore, no rigid priestly class made careers of their jobs, and few became very powerful. The position became just another civic duty for a citizen. Religious festivals to the gods were numerous and generally joyous occasions. Most poleis had gods or goddesses as patrons and erected statues and temples to them.

Inside these beautiful temples (the Parthenon is the best example) an altar was just in front of the god's statue, but because the Greeks had so much respect for the deity, they did not enter the temple. Instead they worshipped at the entrance. A sacred fire at the altar was always kept burning.

Greeks worshipped their gods much of the time. Offerings in the form of wine, milk, cakes, pastries, and pigs (even sacrifices of lambs, cows, ewes, bulls) were presented to the altars of Athena, Zeus, and Apollo.

Draped in wreaths, gilded, and sometimes garlanded, the animals would have their throats slit open and the blood sprinkled on the altar. Once a piece of flesh was offered to the gods, those present shared the rest after the "offering" was burned.

While the Greeks clearly practiced a primitive religion not paralleling the lofty civilization they created, their beliefs in theology led to two lasting achievements: drama and the Olympics, to say nothing of the many festivals during the year for which great efforts in athletics, poetry, music, and theater were produced.

The 12 major Greek gods

The 12 major gods, who lived on Mount Olympus, ruled over various realms. In addition to the 12 major gods and goddesses, there were demons, harpies, furies, fairies, gorgons, sirens, nymphs, and mortal heroes. Each had an elaborate and fascinating history, realm, or task. Greek mortals included Heracles (Hercules), Jason, and Odysseus, persons given great ability and, frequently, strength to perform incredible feats. The major gods were:

- **Zeus** Ruler and king of all gods on Mount Olympus; also god of the weather, hence the expression "Thunderbolts of Zeus."
- **Aphrodite** Goddess of beauty and of love.
- **Apollo** God of the sun and patron of many things, including archery, music, prophecy, and medicine.
- **Ares** God of war and combat
- **Artemis** Goddess of the moon; guardian of cities, young animals, and women; "rainer of arrows and mighty huntress."
- **Athena** Goddess of wisdom, patron goddess of Athens; patron of household crafts; daughter of Zeus; protectress of those who worship her in times of war.
- **Demeter** Goddess of crops; giver of grains and fruit.
- **Dionysus** God of fertility, of joyous life and hospitality, of wild things, and of wine.
- **Hephaestus** God of fire and of artisans; husband of Aphrodite; he was the only "ugly" god.
- **Hera** Wife of Zeus, protectress of marriage, of children, and of the home.
- **Hermes** God of orators, writers, and commerce; protector of thieves and of mischief-makers; guardian of wayfarers; messenger to mortals; son of Zeus.
- **Poseidon** God of the oceans and seas; earth-giver of horses to mortals.

GREEK GODS AND ORACLES - 3

The oracles

Because the Greeks were such an active people and experienced the mysteries of life to the fullest, yet were fearful of offending the many gods, they used every means possible to find out beforehand what lay in the future. Besides star-reading, interpreting dreams, and examining the entrails of animals and the flight patterns of birds, the ancient Greeks also consulted soothsayers and oracles to divine the future.

Public oracles were established all over Greece. The oracles of Zeus at Dodona and of Apollo at Delphi became famous. Greeks believed females were more intuitive. At Delphi three priestesses, each over 50 years old, were trained to consult the god Apollo through the medium of a trance. They became powerful forces in Hellenic history.

The "crazed" women worked in a hollow in the earth where natural gases exuded. (Apollo, it was said, was slain there.) One priestess, The Pythia, officiated. She took a high seat on a tripod in the grove of olive trees near the decomposed earth and gaseous area, inhaled the vapors ("divine stench"), chewed on some narcotic laurel leaves, and then fell into a delirium with convulsions. Somehow, the priestess was able to utter a sentence or two of incoherent words which the nearby priests translated for the eagerly awaiting seekers, who had to come to Delphi on the seventh of each month to hear the prophecy. Just in case the visitors forget, in clearly written letters on the temple were the words to which all Greeks were acquainted and by which they all lived to emulate: "Know thyself" and "Nothing to excess." Perhaps, though, if this advice were seriously taken, the oracles at the center of the Hellenic world would be out of business.

Probably the most important influence of the oracle at Delphi came when seekers hesitated before battle in order to consult the mediums. It is said that the Battle of Plataea (480 B.C.) was decided by three such oracles who made their prophecy and gave the signal to attack the opposing Persian and Greek armies after examining the remains of charred sacrificial animals on the field. Earlier that year Athenian leaders, fearing Persian hordes advancing on their city, rushed to Delphi for advice. When the oracle told them to get behind "the wooden wall," Themistocles, an aggressive Athenian archon, took this to mean that his people were not to hide like cowards behind literally walls, but to fight the Persians from the decks of 200 wooden ships (triremes) in

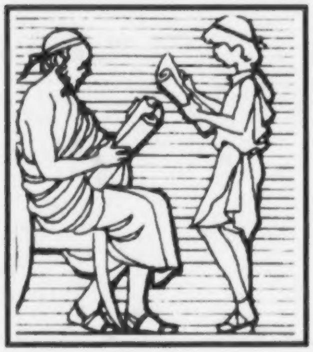
the Gulf of Salamis. A closer look at the details, however, exposes a somewhat different version. The fact seems to be this: Themistocles already had his battle plan and needed to bribe the oracle at Delphi to agree with him in an ambiguous message to convince the council and people of Athens of the merits of his strategy. In any case, it worked. The Battle of Salamis was a rout for the Greeks. Thereafter, the Persians never posed a threat. Themistocles was honored, and the oracle at Delphi's reputation soared.

EDUCATION IN GREECE - 1

Appropriately so, you will begin the phases of GREEKS in school, which incidentally is a Greek word (schole = leisure). Besides receiving information about how young Hellenes were educated, you will also receive a foundation in Greek culture, including its history, its geography, its religion, and its collective values. The Greeks divided the human life cycle into four phases: *pois* (child), *epheboi* (youth), *auer* (man), and *geron* (elder). Education covered the first two so that the last two could be spent serving the state and pursuing the ideal life. Like the Greeks, you will aspire to be the ideal person, a *kalakagathos,* one who combines beauty and justice in a lifestyle that values fame, wealth, ability, and virtue. They were proud of this ideal and expressed this pride to anyone who would listen. While at school they learned these attitudes.

Young boys

Schooling in ancient Greece started for boys only at age six or seven. In Athens, and in most other Greek city-states, there were no public schools or universities, so education of youth was in private hands. These boys were accompanied to school by trusted slaves, called *pedagogues,* who stayed at school and watched over the young men's progress. At night the pedagogue made sure that homework was completed.



At these schools set up by private schoolmasters, one would notice that there were no desks, only benches. The student would sit on the bench, holding a wax-coated tablet in one hand upon which he wrote with a stylus. One end of the wooden stylus was flattened so that mistakes could be scratched out. Paper rolls were also used, but usually they were reserved for more important documents; pen and ink were used with the paper. Starting school at 7 a.m., boys of any age would tire of just writing, so the schoolmasters made sure that other aspects of a full education were available. Besides the reading, writing, and reckoning (math, usually taught with an abacus), all 60 to 100 boys of the school were taught to play on the double flute (anlos) and on a lyre (like a small harp). A boy's education was not complete unless he could play these instruments, sing songs, and recite long passages of Homer's epic poetry to musical accompaniment.

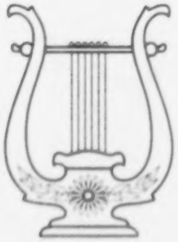
Ready to move on at age 12, boys then went to the *palaestra* (a wrestling school) or gymnasium where they were instructed in sports and gymnastics under a trainer, known as a *pedotribe.* Again, this aspect of a boy's education was essential. He was taught to wrestle, to swim, and to use the bow and arrow.

EDUCATION IN GREECE - 2

Young girls
Unfortunately, girls of the same age were not formally educated outside the home. Their mothers instructed them in the skills of "domestic science" at home. They were taught to read, write, and reckon, to spin, weave, and embroider, to sing, dance, and play an instrument. Only in Sparta, where physical power was exalted, did females participate in athletics or exercise their bodies. As in every other part of Greek life, females were shortchanged here as well, except for a few well-known mistresses, called *hetairai.*

Older boys
When boys reached the age of 15 or 16, they concentrated on a physical program to prepare them for war, meaning adeptness in running, leaping, hunting, driving chariots, and hurling a javelin. At the same time, many entered higher education, provided by professional sophists who offered instruction in oratory, science, philosophy, and history. These teachers engaged lecture halls near the gymnasium or palaestra where they could teach wisdom and watch the physical training going on close by.

At about 18 boys began the last stage of their education. In Athens they were enrolled into the ranks of the Athenian Soldiers Youth, the *epheboi.* This training took two years. During this time, the epheboi learned duties of citizenship and war. They lived together like brothers, wore impressive uniforms, and were watched and supervised night and day for their moral behavior. Within a year most were assigned to protect the borders of the polis and keep order within. The epheboi were respected and honored, and even given special seats at the theater. They had a prominent role in the city-state's festivals and religious processionals. Occasionally, the epheboi took part in the torch relay from Piraeus to Athens. It was a four-and-a-half-mile night run with the only light being the epheboi torch flames. By age 21, the education of the epheboi was complete. He was officially admitted into full citizenship, and at the same time freed from parental authority.



It should be clear that the Greeks, especially the Athenians, valued education. Even though girls, slaves, and foreigners were not included in the full version, a Greek education was the best in the ancient world. When a young man turned 21, he could jump, sing, recite poetry, wrestle, shoot a bow and arrow, drive a chariot, think logically, challenge false arguments, defend his city-state, and take pride in patriotism.

The Epheboi Oath

Perhaps his last task, at age 21, was taking the Epheboi Oath:

> *"I will not disgrace the sacred arms. Nor will I abandon the man next to me in battle. I will uphold the ritual of the state, both alone and in company with many. I will transmit my native commonwealth not lessened, but larger and better than I received it. I will obey those who from time to time are judges. I will obey the established statutes, and whatever other regulations the people shall enact. If anyone shall attempt to destroy the statutes I will not permit it, but will repeal him both alone and with all. I honor the ancestral faith."*

An oath for your simulation

Here is a shorter version representing the Epheboi Oath above. Perhaps your teacher will administer it to all of you when you complete the Academy phase of GREEKS.

> *"I will not disgrace the sacred arms or the Greek next to me in battle. I will aid in and uphold the state rituals, including the holy duties. I will obey my judges and elected officials. I will obey the laws of the polis. I will protect with my life the city's statutes and shrines. I will honor the ancestral religion."*

WORLD OF THE GREEKS

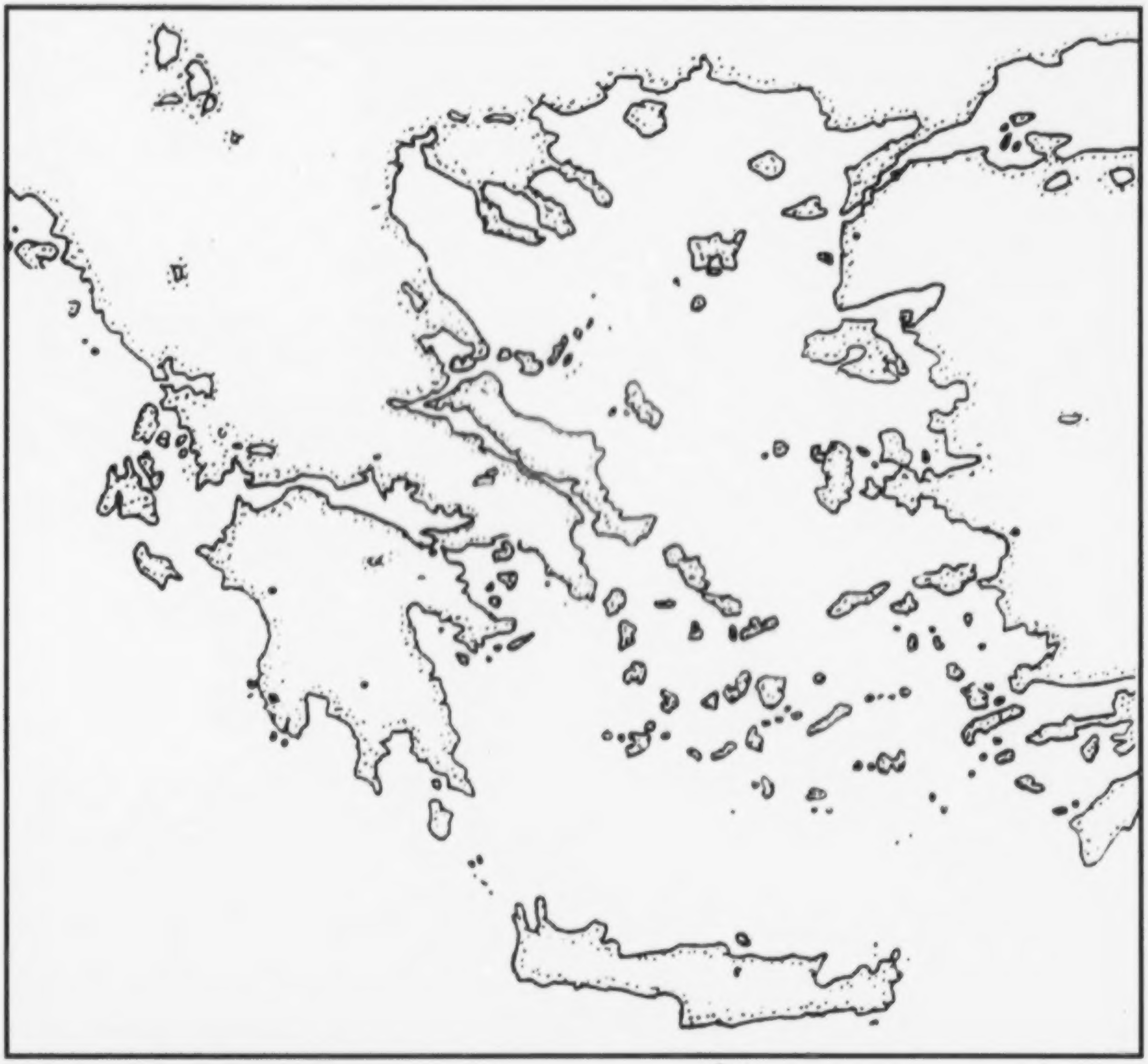
Directions: Using an atlas or textbook, complete this task. Locate and label the following on the map:

Islands: Crete, Naxos, Delos, Cos, Rhodes, Samos, Chios, Lesbos, Lemnos, Euboea, Ithaca, Salamis

Cities: Athens, Sparta, Corinth, Argos, Thebes, Megara, Knossos, Mycenae, Olympia, Delphi, Ephesus, Milesia, Troy, Sardis, Pylos, Olympus, Marathon

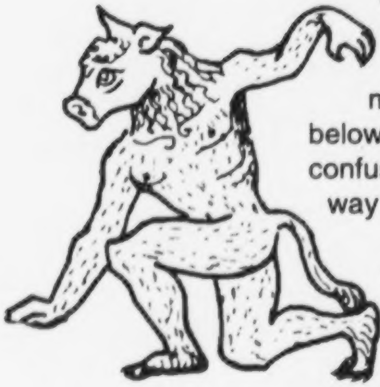
Bodies of water and mountains: Ionian Sea, Mediterranean Sea, Aegean Sea, Sea of Marmara, Dardanelles, Mount Olympus.

Miscellaneous: Attica, Thessaly, Macedonia, Thrace, Asia, Ionia, Peloponnesus, Boeotia, Hellespont, Thermopylae.



MAZE OF THE MINOTAUR - 1

Myth of the Minotaur



One of the most enduring of all Greek legends or myths is the story of Theseus and the minotaur. According to this legend, the king of Crete demanded a tribute from Athens each year as a gesture to acknowledge his power over the rest of the Greek world. Athens relented by sending seven youths and seven maidens to Crete, knowing that each would be sacrificed to a half-man, half-creature minotaur (the head was of a bull) which lived in an intricate maze below the palace at Knossos on the island of Crete. A maze is a confusing, mostly dead-end labyrinth or puzzle which has only one way out from the center, or vice-versa.

Once the 14 Athenians went into the maze, they got lost and starved to death, or were snared by the monster and eaten. Then one year the hero Theseus volunteered to be one of the youths sent from Athens. Theseus arrived by ship in Crete, went to the palace, and soon fell in love with King Minos' daughter, Ariadne. Her love for him included helping him in the maze. She handed him a large ball of string, which he unwound as he penetrated deeper and deeper into the maze. Somehow Theseus managed to find the man-bull creature, slay it with his sword, and then follow his string out of the maze into the waiting arms of Ariadne. Needless to say, Theseus became a hero in Athens, and the human sacrifices to the minotaur ceased.

Π
Σ
Ψ

The Greek alphabet

Now it's time for you to try to follow Theseus' string out of the maze. Before you try, however, you must memorize the Greek alphabet. Once you think you have it all memorized, your teacher will arrange for you to say it. If you are successful, you will be given a separate sheet with a maze on it resembling the one Theseus confronted on Crete when that island empire ruled the seas. By the way, bulls and a sport known as bull-leaping were honored on Crete at the Palace of Knossos.

MAZE OF THE MINOTAUR - 2

To ensure that you have some understanding of the Greek alphabet that has been passed down through the centuries, below is a chart with the characters in capital and lower case, the name of the letter, and its sound. Some English letters are missing. Use the following substitutes:

- for C use K;
- for V use ϕ;
- for J use L;
- for W use OU;
- for Q use K;
- to make the sound "h" use ι with the letter. For example, å is pronounced hah.

The Greek Alphabet

capital letter	small letter	letter name	sound	capital letter	small letter	letter name	sound
Α	α	alpha	a	Ν	ν	nu	n
Β	β	beta	b	Ξ	ξ	xi	x *or* ks
Γ	γ	gamma	g	Ο	ο	omicron	o
Δ	δ	delta	d	Π	π	pi	p
Ε	ε	epsilon	e	Ρ	ρ	rho	r
Ζ	ζ	zeta	z	Σ	σ	sigma	s
Η	η	eta	e *or* ay	Τ	τ	tau	t
Θ	θ	theta	th	Υ	υ	upsilon	u *or* oo
Ι	ι	iota	i	Φ	ϕ	phi	f *or* ph
Κ	κ	kappa	k	Χ	χ	chi	ch
Λ	λ	lambda	l	Ψ	ψ	psi	ps
Μ	μ	mu	m	Ω	ω	omega	oh

MAZE OF THE MINOTAUR - 3

Try writing the names below in Greek as in the sample written for Socrates:

Socrates = Σ Ο Κ Ρ Α Τ Ε Σ

Hellas =

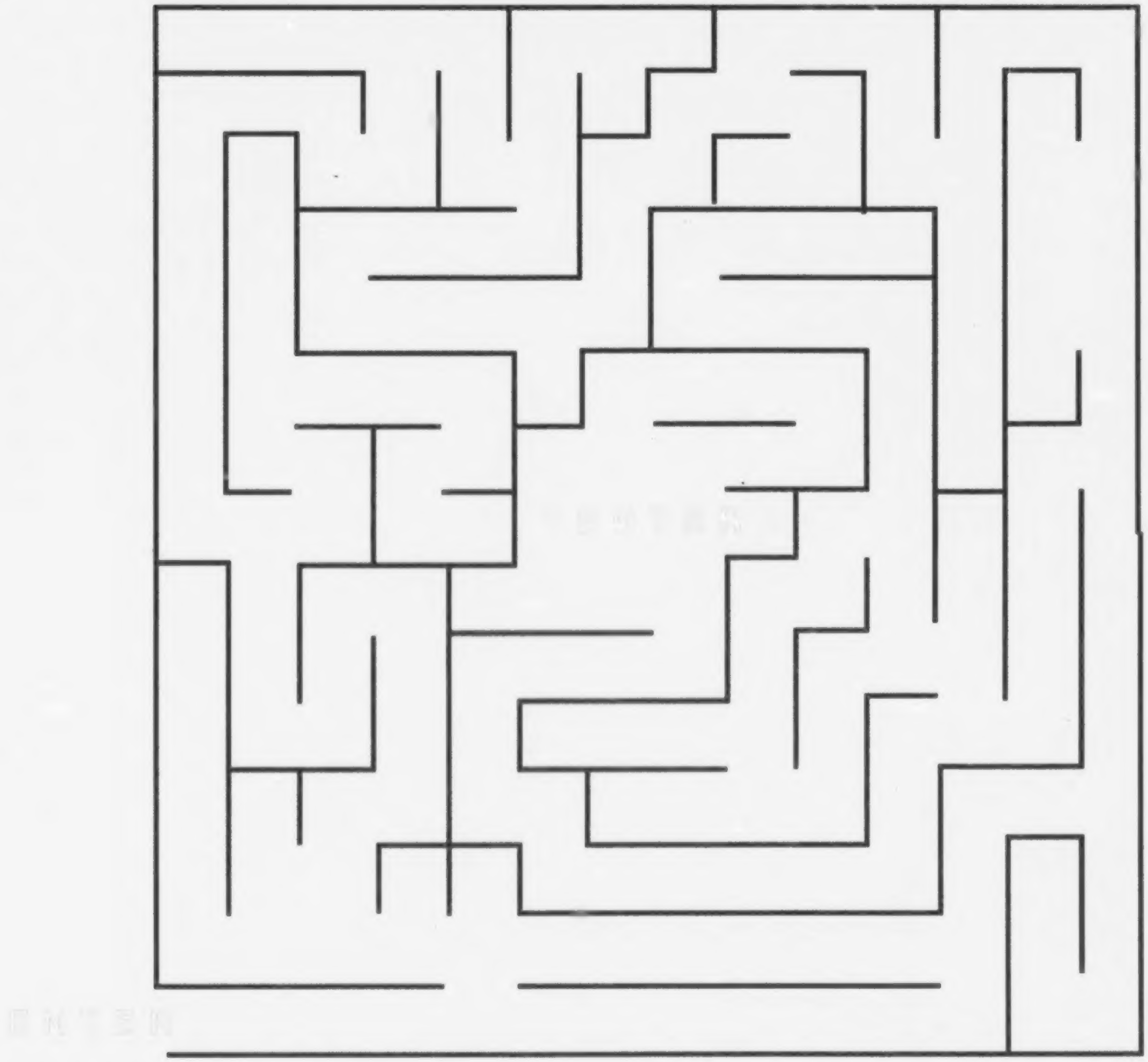
Arete =

Agora =

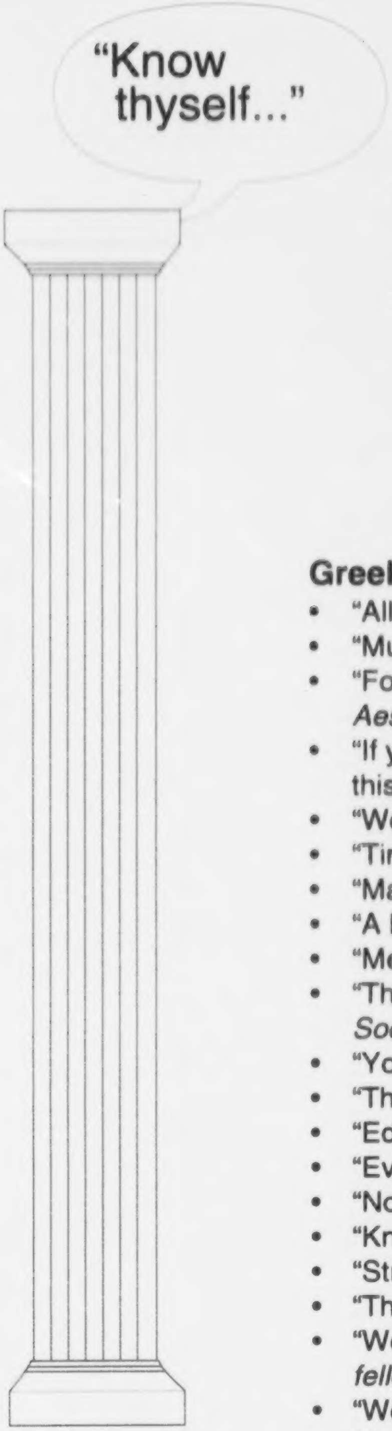
Your name =

MAZE OF THE MINOTAUR - 4

Directions: After you have completed reciting the Greek alphabet, your teacher will have you complete the Maze of the Minotaur. Study the maze for 15 seconds. Then, starting at enter, draw a line to the center—without once touching a black line.



QUOTES FROM ANCIENT GREECE - 1


"Know thyself..."

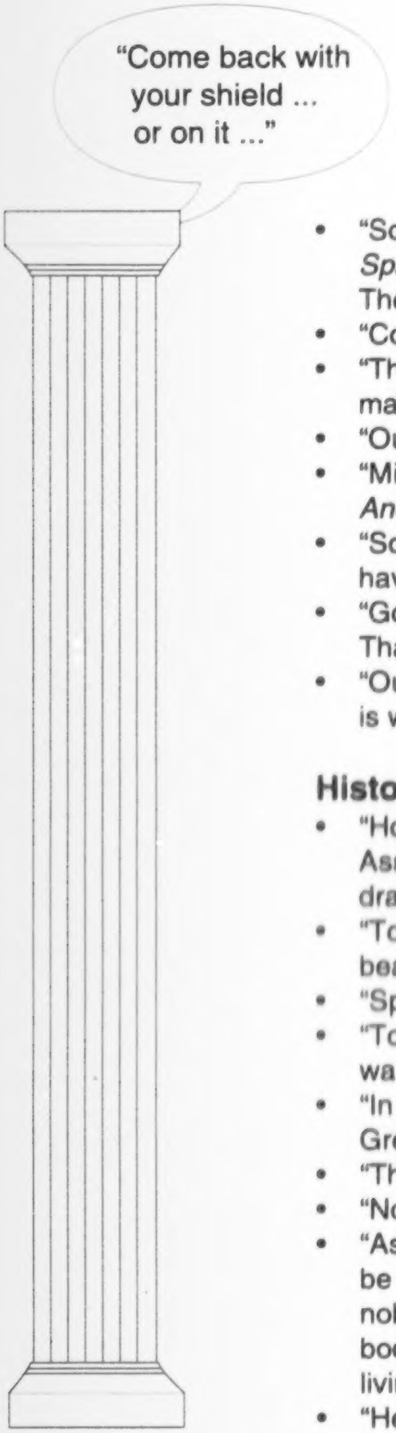
These quotations represent the civilization, culture, and character of ancient Greece. Use these quotes while you write out the following:

1. an ancient **Socratic dialogue** between two wise Greeks explaining one quote;
2. a **modern translation** of another quote which you and your classmates might rephrase so that it is easier to understand (use lots of current slang?); and
3. a **modern dialogue** between one quoted Greek writer and a young scholar such as yourself. You might like to insert a more appropriate quotation which better parallels the quoted wisdom of the Greeks. For example, you might enlighten the Hellenes with quotations from Ben Franklin, Henry David Thoreau, Shakespeare ... or with sayings found on bumper stickers or license plates.

Greek wisdom and advice

- "All is flux, nothing stays still." *Herodotus*
- "Much learning does not teach understanding." *Herodotus*
- "For somehow this is tyranny's disease—to trust no friends." *Aeschylus*
- "If you should put a little on a little, and should do this often, soon this too would become big." *Hesiod*
- "Words have a longer life than deeds." *Pindar*
- "Time eases all things." *Sophocles*
- "Man is the measure of all things." *Protagoras*
- "A bad beginning makes a bad ending." *Euripides*
- "Men trust their ears less than their eyes." *Herodotus*
- "There is only one good, knowledge, and one evil, ignorance." *Socrates*
- "You cannot teach a crab to walk straight." *Aristophanes*
- "The life which is unexamined is not worth living." *Plato*
- "Education is the best provision for old age." *Aristotle*
- "Evils draw men together." *Aristotle*
- "Nothing in excess." *Socrates*
- "Know thyself." *Socrates*
- "Strive not to become a god; mortal aims befit mortal men." *Pindar*
- "The loom is women's work and not debate." *Meander*
- "We do not imitate; we serve as a model for others." *Pericles on his fellow Athenians.*
- "We must be immortal as far as we can." *Aristotle*
- "Athens is the school of Greece." *Pericles*

QUOTES FROM ANCIENT GREECE - 2


"Come back with your shield ... or on it ..."

- "We Athenians do not call a man who takes no part in public life quiet or unambitious; we call such a man useless." *Pericles*
- "Future ages will wonder at us, as the present age wonders at us now." *Pericles*
- "Our love of what is beautiful does not lead to extravagance." *Anonymous*
- "So much the better; we shall fight in the shade." *Dieneces the Spartan* (when he was told that Persian arrows at the battle of Thermopylae would blot out the sun)
- "Come back with your shield, or on it." *Spartan father to his son*
- "The world is full of wonders, but nothing is more wonderful than man." *Sophocles*
- "Our love of the things of the mind does not make us soft." *Pericles*
- "Mighty indeed are the marks and monuments we have left." *Anonymous*
- "So far has Athens left the rest of the world behind that her pupils have become the teachers of the world." *Socrates*
- "Go tell the Spartans, thou who passest by,
  That here obedient to their laws we lie." *Simonides*
- "Our plan of government favors the many, instead of the few; that is why it is called a democracy." *Pericles*

Historians on the ancient Greeks

- "Home is where they sleep; they live in the market place, in the Assembly, in the Council, in the Courts, athletic contests, and dramatic spectacles." *Will Durant*
- "To the Greek the best life is the fullest one, rich in health, strength, beauty, passions, means, adventure, and thought." *Will Durant*
- "Sparta created not things in words or stone, but men." *H.D.F. Kitto*
- "To rejoice in life, to find the world beautiful and delightful to live in, was a mark of the Greek Spirit." *Edith Hamilton*
- "In Greek history, little that happened mattered much; it is what the Greeks thought that counted." *C.E. Robinson*
- "The Greeks picked man up and set him on his feet." *C.M. Bowra*
- "Nothing moves the world which is not Greek in origin." *Anonymous*
- "As the Greeks set out to make the best of their natural gifts and to be worthy of their human nature, they dedicated themselves to noble toil, to creating something new and splendid, to keeping their bodies as fit as their minds, to making order out of disorder, and to living in harmony with their fellow citizens." *C.M. Bowra*
- "Her citizens, imperial spirits/Rule the present from the past/On all this work of men inherits/Their seal is set." *Percy Bysshe Shelley*

PHASE 2: ASSEMBLY - 1

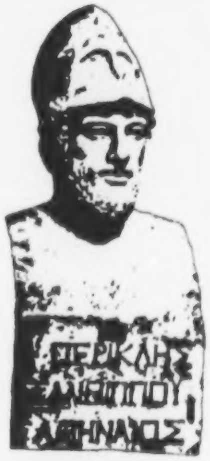
Introduction

This phase lasts two to three days. It can be a most exciting phase. It is a heated debate in the Assembly, or Ekklesia, over four controversial topics:

- citizenship for women;
- abolition of slavery;
- new colonies; and
- submission to the Persians.

There is enough material to have two debaters per side, per issue, depending on the number of volunteers and eloquent speakers you have.

Have each speaker pick two to four statements and flesh them out for a speech, which is filled in on the format sheet provided. Pick a very able student to be the presiding officer. There should be additional excitement when the two bulletins are read during the debate on giving in to the Persians, and when a few students are formally ostracized by the Assembly.



Perhaps to motivate your students you should repeat Pericles' statement on citizenship: "We Athenians do not call a man who takes no part in public life quiet or unambitious; we call such a man useless."

Duplication Directions

Duplicate the following in the number found in *italics.*

- ASSEMBLY INFORMATION SHEET *Class set*
- PRESIDING OFFICER'S AGENDA *2 copies: one for the presiding officer (who may be yourself) and one for the herald*
- SPEAKER'S GUIDELINE *6 copies of all four propositions: one each for the presiding officer and the herald, two for the pro speakers, and two for the con speakers*
- ASSEMBLY SPEAKER'S FORMAT SHEET *16 copies*
- FLASH BULLETIN *1 copy of each bulletin.*

Daily Directions

Day 1

1. Stage an oracle segment. Allow four to five questions for the oracle to answer in about 15 to 20 minutes. Encourage the oracle to really get into a frenzied, almost monster, role. (See the directions given the oracle.)

2. Begin Assembly phase. Pass out class set ASSEMBLY INFORMATION SHEET or give a mini-lecture. Tell all students what they can expect to see and hear in a few days.
3. Choose/select/get volunteers for roles of 1) presiding officer of the Assembly, 2) a herald, 3) two lexiarchs, and 4) eight to 16 speakers who will debate four separate issues in the Assembly session.
4. Once you have selected these individuals, give them all handouts. Hopefully, you will get two speakers per side, per issue. If you do, each speaker will "flesh out" half of the arguments on each sheet under the "yes" or "no" side. *Be sure you have read over all handouts in advance so that you know what is expected.*
5. Also give each speaker an ASSEMBLY SPEAKER'S FORMAT SHEET. Have the pro and con speakers meet in separate groups where as pairs they can plan their speeches.

Days 2-3

1. Assembly debate. Be sure you have read all the materials and the teaching suggestions in this Teacher Guide. Make sure, too, that students debate the issues in proper order. Proposition No. 4, giving in to Persians, should be taken up last so the FLASH BULLETINS, hopefully, will affect the debate.
2. Allow most of the class period for the speakers. There should be increased excitement when the two bulletins are read to the assemblage by the presiding officer. You should try to create some stir if you can. The officer will sum up the voting at the end, neat and tidy.
3. If time permits, award Hellaspoints to participants. Bonus points should be given to those who really got carried away, entertaining and enlightening everyone. Note: You may need two days' class time for the debate.

ASSEMBLY INFORMATION SHEET - 1

Introduction

In this phase of GREEKS you will be asked to participate in debate before fellow Hellenes in the Assembly, a democratic body present in most Greek city-states. For most of Greek history this Assembly, or *Ekklesia,* made the important decisions as Athens and other city-states became more democratic. To participate in debate in the Assembly was a privilege for free-born Athenian males. As many as 40,000 took part, yet records indicate daily meetings were attended by maybe 4,000 to 5,000. Many Greeks could not take part. Foreign-born people, women, and slaves were not entitled to full citizenship. Only a special vote by the Assembly could change this rule. And all rules, laws, and propositions came from this legislative body.

The role of the Boule, the Council of 500

Before the Assembly considered a bill or proposition, all such prospective items had to be submitted to a Council of 500, or the Boule, for preliminary examination. The Boule, in a sense, was above the Assembly in dignity but not in actual power. Under Pericles in the Golden Age, the Boule was in effect a committee of the Assembly, much like Great Britain's House of Lords or the United States' Senate. Members of the Boule were chosen by lot, 50 from each of the 10 tribes. They served for one year and received five obols a day. All eligible citizens could belong to the Boule for one term, and unless every one in the polis had already served, no one ever was reelected. To perform tasks, the Boule divided itself into 10 subcommittees of 50 members each. These separate subcommittees presided over the Council and the Assembly for a month of 36 days. When the Boule met as a whole, it had several functions: it supervised the conduct of members and city officials, it controlled foreign affairs of the polis, and it often issued executive decrees. The particular subcommittee which assumed leadership in the Assembly chose one to preside over the larger Ekklesia. Thus, for one given day in the Assembly, the presiding officer was often a common, ordinary citizen whose name was chosen at random. His responsibility included preparing the Assembly's agenda and formulating final conclusions reached in the legislative body each day.

ASSEMBLY INFORMATION SHEET - 2

The Pnyx

It must have excited Greeks shopping in the agora early in the morning to see bright flags hoisted up on a tall flagpole in the nearby Pnyx. They signaled to all citizens that it was time to leave the agora, palaestra, and gymnasium to rush down to the semicircular area of the Pnyx. No one wanted to be tardy, for a long rope sprinkled with a red chalk netted the late citizens and marked them. Later they would have to forfeit their three obol fee or perhaps pay a fine. At the entrance to the Pnyx, lexiarchs took roll. Once in, wicker hurdles closed off the entrance, and the Assembly was ready for one of its 40 yearly meetings. A crowd of maybe 4,000 to 6,000, sitting on their haunches or kneeling, awaited the start. A long ledge of rock formed a kind of stage in front with a crude pulpit called a *bema* focused attention. In front of the bema stood a small portable altar for the traditional sacrifice of a pig before each session. Behind the bema lay a few wooden boards where 50 subcommittee members guided the proceedings. One long chair near the bema was for the presiding officer. In the 215' x 400' Pnyx there was no roof, just a clear sky. To the right of the area stood the Acropolis with its beautiful buildings. Not surprising, the acoustics of the Pnyx were excellent.

The Assembly in action

Once the pig was sacrificed, the proceeding began. The officer said, "Resolved, by the Boule, that . . . ." The herald then announced, "Who wishes to speak?" Usually the mover of the measure, already approved for debate, stepped forward and spoke to his issue. Each speaker was given a myrtle wreath to wear as he spoke. Speakers who followed the first came forward by age, the oldest to the youngest. No one was allowed to speak twice. And no one could speak if he owed the city taxes, was not a landholder, was not legally married, had not offended public morals, had not evaded military service, or had not thrown away his shield in battle. In actuality, only those not disqualified from these restrictions and who were also trained orators addressed the Assembly on most days. In any case, a water clock limited their remarks so everyone could be heard.

The Assembly crowd was a difficult one to impress. It laughed at any speaker's awkwardness or mispronunciations; it hated hearing any speaker going off the topic; it whistled and clapped loudly to force the speaker from the bema. On some days, it resembled a mob. Yet, it could be swayed easily. On positive points made by an effective orator, the crowd might shout, "Euge! Euge!" (meaning bravo).

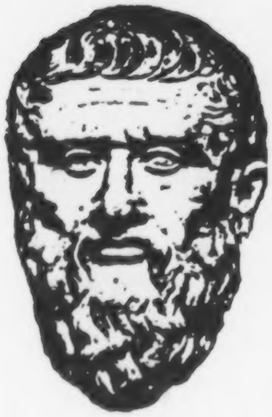
ASSEMBLY INFORMATION SHEET - 3

When all speakers had been heard and the subcommittee had not adjourned the meeting early for unruliness, a vote was called. If some didn't want a vote to occur, they yelled, "I hear thunder," or "Zeus is upset, look at the sky," or "No vote, no vote." Others called for the vote. Usually a show of hands was enough (yes or no) to indicate support or nonsupport for the bill or proposition. The final tally either confirmed, amended, or overrode the Boule's report on the issue. Whatever the decision, the Assembly's action was final.

If after a full year the consequences of one particular bill were considered evil, calamitous, or just plain bad for the citizens, the original mover of the bill or proposition was fined, disfranchised (lost his vote for a time), or, in some cases, put to death. In such ways, hasty lawmaking was discouraged.

PRESIDING OFFICER'S AGENDA - 1

Your role in the Assembly



You are the presiding officer at this session of the Assembly. As one of the 50 *prytanes* (committee members of the Boule), it is your duty to guide the proceedings. You must act important and authoritative. Carefully read this handout and the ASSEMBLY INFORMATION SHEET. Study the information in this handout and use it when the Assembly meets with you in charge. For your role you will need both a large gavel or hand-sized rock to bang for order and a wreath of some sort to hand to each orator as he/she speaks.

Like all the others, come in through the entrance and be checked off by the lexiarchs. Take your place with four or five other prytanes in a special place behind the bema (or rostrum). Once all the citizens are on their haunches or seated on the ground, the Assembly session should begin.

Procedure for the Assembly

Presiding officer: "Chaire (hah-**rrah**), fellow Hellenes. Today the Assembly will address four propositions approved earlier by the Boule. They are important and need our immediate attention. But first, we need to discuss some individuals in our society who may not be worthy to continue as citizens. I am talking about ostracism, or banishment, from our polis. Several here have lacked good work habits, have been distracted easily, and in general have not carried their own weight in our democracy. It is time to deal with them. Herald of the Assembly."

Herald: "Is there any person among you whom you think is dangerous to the state or who has not done his share as a citizen in the polis?"

Presiding officer: Call on individuals, having them identify themselves (i.e., *Simon of Argos*) and clearly state whom they wish to ostracize and why. Then deal with the Greek named so he can defend himself if he wishes to before a vote is taken. Take a vote by using torn pieces of paper, or broken pottery or plates. Have the Assembly members write "*ito*" (out with) and the person's name they wish to ostracize. Count the *ostrakans* (a piece of shattered pottery) and make a clear announcement of the results. A majority—one more than half—is enough to banish or exile an individual for the rest of the session or 10 years (a typical sentence). Announce, "Those whom we have just ostracized and exiled may not vote or take part in any Assembly activity. Now we must address Proposition No 1. Herald, read this proposition."

Herald: "Resolved, new colonies in the various seas near to or far away from Hellas should be encouraged so that we can benefit from their raw materials and as places to sell finished goods."

PRESIDING OFFICER'S AGENDA - 2

Presiding officer: "Who wishes to speak?" (Certain Hellenes arise one at a time, come forward, identify themselves, saying, 'I am ________________ of __________ and wish to speak for/against this proposition.') Encourage the prytanes behind you to speak also. After all have spoken on this issue, ask members of the Assembly who support the issue to raise their hands; then those who do not support the issue to raise their hands. Have the herald announce the results. Say, "Herald, let us go to the next proposition. Read it please."

Herald: "Resolved, slavery in Hellas should be abolished. It is a practice which blights the glory, the achievements, and the unity of our people."

Presiding officer: Repeat the procedure: have speakers come forward to discuss the issue, then take the vote and announce the result. Say, "Herald, we are ready for the next proposition."

Herald: "Resolved, women have been not treated equally as Greeks for too long and should be allowed to have full citizenship with voting rights in the Assembly."

Presiding officer: Repeat the procedure above: have speakers come forward to discuss the issue, then take the vote and announce the result. Say, "Herald, I do believe we are now prepared for a most vital proposition which involves the survival of Hellas itself."

Herald: "Resolved, we Greeks should give in to the Persian barbarians as they prepare to invade our lands as they did 10 years ago. We are too small in numbers and too powerless to oppose them. Therefore, we should cooperate, lay down our arms, and become part of the mighty Persian Empire."

Presiding officer: Repeat the procedure above. This time if the results of Proposition Four is a "no" vote, indicating that Hellas will never surrender to outside barbarians, have a vote to exile or hang all speakers who supported such a traitorous idea. As a finale to the session's decisions, you should review the outcome of each proposition. Thank the Assembly, the prytanes behind you, and the herald.

Summation of your role

- Open the Assembly properly.
- Guide the proceedings to make the session run smoothly.
- Make sure all the speakers are listened to in spite of some expected catcalls, cheering, and whistling.
- Make sure no one speaks twice on the same issue.
- Call on the prytanes behind you to speak as they wish.
- Summarize the voting at the end of the session (i.e., "On Proposition 1, colonies, the Assembly voted . . . .").

SPEAKERS' GUIDELINES: PROPOSITION 1 - 1

Proposition 1: New Colonies

New colonies in the various seas near to or far away from Hellas should be encouraged so that we can benefit from their raw materials and as places to sell finished goods.

(These pro and con suggestions are only an outline. Research further for more ideas and details.)

Arguments for the proposition:

- How is our polis to maintain its supremacy in the Aegean and elsewhere if we don't keep expanding and growing commercially? To stagnate economically is to die.
- Our enemies know only our might. A powerful navy and commercial empire are clear signals to our rivals that this polis has no intention of standing still. Gaining colonies throughout the Aegean, Ionian, Adriatic, and other seas is a must.
- A widespread and flourishing trade aids everyone in the city-states: farmers, merchants, aristocrats, and slaves. It brings profit, secures allies, and brings in new and exotic goods that keep our polis vibrant and forward-thinking.
- Colonization provides outlets for surplus goods as well as surplus population and adventuresome spirits. It establishes foreign markets for domestic products—which can only bind the colonies to the motherland.
- Some colonies can become as great as the metropolises they sprang from (i.e., Syracuse, Messana, Antipolis, Neapolis—in Spain, Sicily, France, and Africa).
- Colonization is a way to spread Greek culture, language, religion, and democracy. They, in effect, carry their Greek roots everywhere they are.

SPEAKERS' GUIDELINES: PROPOSITION 1 - 2

Arguments against the proposition:

- Colonization is an expensive luxury. To spend extravagant amounts of money and energy to extend Greek egos and conceit all over the known world is wrong, especially when so many more important issues need attention.
- Trade with far-flung colonies will bring in products we don't need and foreign ideas that will only corrupt pure Hellenic values.
- When colonization occurs, the Greeks who sail there lose touch with the motherland which bred them. It waters down Greek culture.
- The loyalty of these exported Greeks becomes suspect. If the major city-states are attacked by barbarian empires like Persia, will the people of these new colonies support and fight for the original metropolis? Probably not.
- Very often, Greek colonists, being an aggressive and dominant people, try to enslave the native population. They often intermarry with the native women, thus diluting the superior Greek blood of their home in Hellas. Colonists also enforce their civilization and customs on the native population. This is ironic since individualism and personal freedom is so precious to most Greeks.

SPEAKERS' GUIDELINES: PROPOSITION 2 - 1

Proposition 2: Abolish Slavery

Slavery in Hellas should be abolished. It is a practice which blights the glory, the achievements, and the unity of our people.

(These suggestions below are only an outline. Research further for more ideas and details.)

Arguments for the proposition:

- We cannot really claim to be a democracy when perhaps as high as 40% to 50% of our people are slaves.
- Think of the wasted potential. If we made the slaves into citizen, we would have thousands of wise voters and participants in our democracy. There would be more responsible citizens to fight in our armies, serve on juries, and, yes, even lead the Boule or Assembly. They would become valuable assets if we gave them the incentive.
- Slaves are treated at best like tame animals, at worst like wild beasts. They are often beaten, whipped, humiliated, and tortured as if they were inferior and not human.
- Slaves have no freedoms enjoyed by native-born Greeks, just because they originated somewhere else. If they choose to become Greek, let them. Hellenic life will be enriched for it.
- Slavery is a stigma, a blemish, a wart, a cancer on Greek life. It blunts all the great successes in poetry, art, sculpture, history, science, mathematics, and philosophy.

SPEAKERS' GUIDELINES: PROPOSITION 2 - 2

Arguments against the proposition:

- Slavery is an integral part of Greek life. It is a tradition. Slaves cultivate the farms, work in the factories, unload the ships, run the shops in the agora, row in the ship galleys. Moreover, they take pride in what they do. Most are contented to be such assets to Greek life.
- Slaves and the toil they do frees the wellborn and the educated and talented to achieve things. If these privileged would have to work, when would they find time to create the masterpieces in poetry, philosophy, art, architecture, history, and drama?
- Slaves in Hellas are treated well. Rarely does a master beat his property or humiliate the "free" slaves of the polis. Many have responsible positions in society as pedagogues and household servants. Anyway, about all it means to be a slave is that you don't get to vote. Let the educated and wellborn do the thinking. The reality is we need slaves to do our work, and the slaves need us to do their thinking.
- Most slaves are well-treated barbarians and foreigners captured in war. The gods have decreed that Greeks were made to be the masters and barbarians were meant to be the slaves.
- Slaves are permitted to participate in the state religion.
- Slaves are allowed a surprising amount of freedom and liberty. What other early empire on earth would do this?

SPEAKERS' GUIDELINES: PROPOSITION 3 - 1

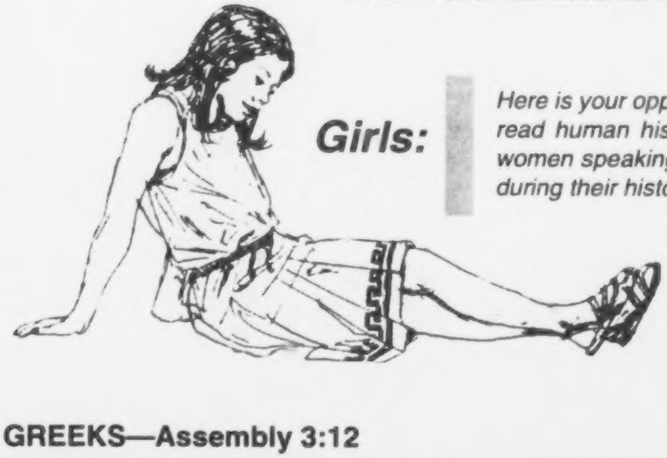
Proposition 3: Women's Rights

Women have been denied equal rights as Greeks for too long and should be allowed to have full citizenship with voting rights in the Assembly.

(These suggestions are only an outline. Research further for more ideas and details.)

Arguments for the proposition:

- Statistically women make up about 50% of our population. By denying women citizenship, we are losing out on 50% of our potential.
- Women can and want to achieve if given citizenship. Some women have left their dull, lifeless existence to become hetairai-liberated, independent Greek women. Aspasia, Theoris, Thais, and Drotina are names of women who have followed this path and have the respect of men like Socrates and Pericles. Clearly, women are as capable as men in intelligence and rational thought. To think otherwise is to be blindly unaware.
- Denied equality, women cannot become members of this Assembly, nor take a role in public matters except in the theater and festival processions. It's a limited life, and all because they were born female.
- Because of never being given opportunities to contribute to the polis, they are trapped in mindless activities. To many men, they are baby-machines, even in Sparta where they are allowed physical training.
- Here is a clear signal of men's evil treatment of women. Fathers often expose a newborn daughter to the elements, hoping to see her die because they are disappointed at not having a son. If women were granted political equality and the vote, fathers would never commit such an inhumane act.



Girls: *Here is your opportunity to speak up. Too seldom while we read human history do we ever hear the voices of past women speaking their feelings about what was happening during their historical era.*

SPEAKERS' GUIDELINES: PROPOSITION 3 - 2

- Housework and raising children do not fill up an entire day. That means women have too much idle time. They would rather be in the Assembly making worthy decisions that they are capable of rendering.
- Not to empower women is to deny Hellas its full potential.
- Several of the female gods are given virtues and qualities men admire. Don't flesh-and-blood Greek women have them, too?

Arguments against the proposition:

- Women are perfectly suited to be homemakers and mothers. Nature has given them important roles. We cannot change biology. Anatomy is destiny.
- Besides, what more important role is there for someone than to raise and nurture our children and manage the entire household, with all of the duties and responsibilities these roles have?
- Women's primary function is to produce Greek sons. All the great warriors, philosophers, athletes, poets, scientists, and dramatists would not have achieved what they did without their mothers who nurtured them at home. Is this not enough importance for women?
- Women aren't capable of rational, political thought. Politics is a man's domain and responsibility: to listen, debate, and vote in this Assembly. The gods have decreed women's secondary status in this realm. To change this would be against the gods.
- Since women aren't strong enough, aren't cunning enough, and can't think clearly enough, they can't serve in the armies and navies. Therefore, they shouldn't be able to make decisions in this Assembly affecting this polis in time of war.

SPEAKERS' GUIDELINES: PROPOSITION 4 - 1

Proposition 4: Give in to the Persians

We Greeks should give in to the Persian barbarians as they prepare to invade our lands as they did 10 years ago. We are too small in numbers and too powerless to oppose them. Therefore, we should cooperate, lay down our arms, and become part of the mighty Persian Empire.

(These suggestions are only an outline. Research further for more ideas and details.

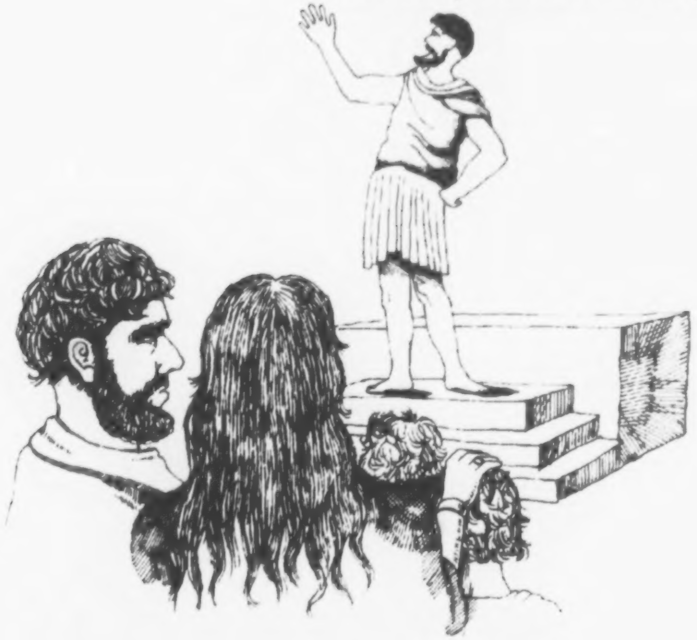
Arguments for the proposition:

- The Persian hordes are too big and powerful for us to defeat in battle. They are angry after their defeat 10 years ago at Marathon. Let's not further antagonize King Xerxes.
- Greeks could never unify to win any major victories, for we are a quarrelsome people never meant to be a united empire or nation. Only during the Olympics do we come together to achieve goals.
- The era of Greek greatness is over. Every dog has its day, and now it's Persia's turn to rule the world and achieve its destiny.
- Being occupied won't be so bad. Persia is a cosmopolitan empire. Its leaders accept and tolerate differences in customs, religions, and beliefs held by the people they conquer.
- Right now, if we surrender, we can dictate our future. If we resist and lose in battle, we can expect disaster.

SPEAKERS' GUIDELINES: PROPOSITION 4 - 2

Arguments against the proposition:

- We should never submit to military despotism. King Xerxes wants to annihilate Hellas, not just occupy it. He wants to avenge the Persian defeat at Marathon 10 years ago by his father, Darius.
- We should unify immediately and fight barbarism to the last Greek warrior, if need be.
- We can expect no favors from Xerxes, surrender or otherwise, especially after Marathon when the Persians were only 25 to 30 miles from their military target, Athens.
- Greek independence and the spirit of freedom-loving men is essential to maintain. It's us against them. The stakes are too high to surrender.
- Greek culture and civilization have achieved a great deal already with so much more yet to accomplish. It would be a tragedy to have it all snuffed out by Persia.
- Perhaps we should evacuate Athens at this late hour and occupy the island of Salamis. Let's put faith in Themistocles and the Greek fleet led by the Athenian navy.



ASSEMBLY SPEAKER'S FORMAT SHEET

Your Greek name ______________________________ of ________________

Debate Proposition # ___ in the Assembly

Resolved: ____

____

The herald of the Assembly will ask, "Who wishes to speak?" You then will eventually be recognized, you will come forward, and you will identify yourself by saying, "I am ________ of __________________. I rise today to speak for (or against) this proposition because...." Make a **general statement** and then briefly list several **supporting points** to explain your beliefs. Next present your brief speech passionately, ending it with a **concluding statement** in which you urge your listeners how you wish them to vote on the proposition.

General statement:

Supporting points (historical details):

1.

2.

3.

Concluding statement: "In conclusion, therefore, I ....

FLASH BULLETIN 1

(To be given to the herald of the Assembly in the midst of the debate on **Proposition 3: Women's Rights**. The herald should run up to the presiding officer at the Bema, who, upon receiving the FLASH BULLETIN, reads it with great concern.)

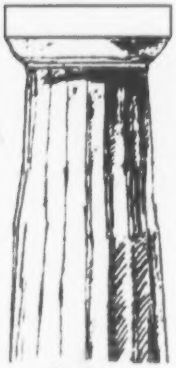
"Hellenes, I have a report that 300 of our brave Spartan warriors under Leonidas are locked in combat with a Persian force of superior numbers at a narrow 50-foot pass called Thermopylae. This pass is only 65 miles from Athens. Believe this: This attack is a part of a new invasion of our lands by the barbarians. Hopefully, our defiant Greeks can defeat or hold the Persians at bay. More news of the battle as we receive it!"

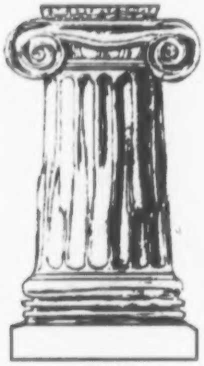
FLASH BULLETIN 2

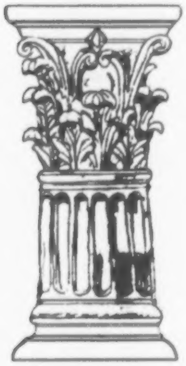
(To be given to the herald of the Assembly after one or two speakers have given their speeches during **Proposition 4: Give in to the Persians.** The herald should run up to the presiding officer at the Bema, who, upon receiving the FLASH BULLETIN, reads it with great concern.)

"We have bad news! The defense of Thermopylae has fallen. Every single warrior, all our 300 Greek compatriots under Leonidas, have been killed in battle against the Persian barbarians. We think treachery allowed the Persians to find a path around the 'Hot Gates' Pass so that they could come upon the Spartans from the rear. However, in the two-day battle, the Spartan warriors, the best in all of Hellas, managed to kill more than 2,000 barbarians. King Xerxes, full of revenge from Marathon 10 years ago, has now pointed his horde toward Athens. Citizens of this Assembly, what shall we do? Shall we fight or give in? We must decide now!"

PHASE 3: ACROPOLIS - 1


Doric


Ionic


Corinthian

Introduction

This three-day phase is the perfect follow-up to the Academy and Assembly phases, in that this phase is a tactile, hands-on activity. However, before starting the blueprint period, give a mini-lecture on Greek architecture, including a comparison of the Doric, Ionic, and Corinthian styles. Present a slide show or, perhaps, merely show pictures from a book. If you have some artistic ability, draw the three different columns on the board (outlined by a transparency?). Having done this, both the blueprint and construction periods will be more meaningful.

As a further suggestion: Just before they construct their temples, go around to the various city-states and tell them that they have to build the building under a constitutional monarchy, dictatorship, anarchy, democracy, or oligarchy.

- Under the **constitutional monarchy** the workers have to come to you for written approval on each stage of the construction.
- Under the **dictatorship** only one may talk and tell others what to do.
- Under the **democracy** all may share their ideas and work.
- Under an **oligarchy** have three of the six or seven students dictate who will do what, how, and when.
- The **anarchy** group will be a challenge to you. Approach them frequently and try to confuse them, appointing different people to do various chores, changing leadership often, sending some on errands. Befuddle them!

If you follow the above suggestion, a follow-up discussion could provide great insight on all these governmental types with which the ancient Greeks experimented.

It is vital that the groups know what they're building, so besides laying some groundwork with your mini-lecture, encourage them to bring pictures from books and award points for it on the evaluation sheet. About 30-35 minutes is long enough to construct the temples *if students are organized and each person has certain tasks to carry out.* Blueprint day should accomplish this. Encourage them to make a prototype at home using the same material amounts they'll bring the next day to class, except the 8-1/2"x 11" papers, which you'll supply.

Consider having your capable students research the three Greek columns ...

Hide the temples earlier classes create before later classes come in. Seeing the examples can stifle some creativity.

Use the ACROPOLIS JUDGE'S FORM for judging the completed temples. Inform your students days before what the criteria is.

Supplies

Gather the following:
- a box of paper clips
- about 50 rubber bands
- a roll of transparent Scotch tape
- 10 marking pens
- a box of thumb tacks
- a ream of 8-1/2"x 11" paper

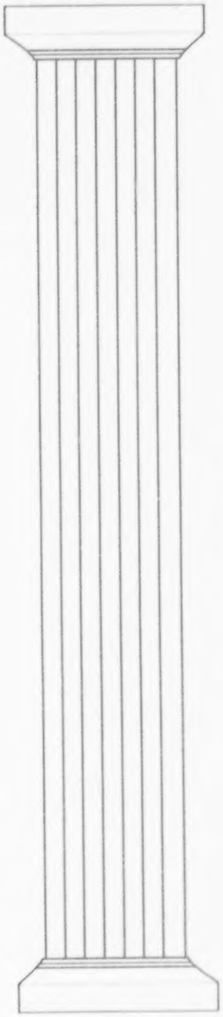
Duplication Directions

Duplicate the following in the number found in *italics.*
- BUILDING A GREEK TEMPLE *Class set.*
- ACROPOLIS JUDGE'S FORM *1 for each polis.*

Daily Directions

Day 1

1. Begin Acropolis phase. Using a resource from the bibliography in this Teacher Guide (or a high school/college textbook in world history) give a mini-lecture on Greek art and architecture.
2. Pass out class set of BUILDING A GREEK TEMPLE. Clearly differentiate between Acropolis—a high hill above the city—and Parthenon—the most beautiful temple on the Athenian Acropolis. Students should be apprised of the exact building materials they should bring and on what specifically they will be judged. Perhaps, you could write this information under two headings on the chalkboard: Building Materials and Criteria For Judging (the latter is in the ACROPOLIS JUDGE'S FORM). See top of page 4:3.



Building materials	Criteria for judging
• ________________	• ________________
• ________________	• ________________
• ________________	• ________________

3. Remind students that tomorrow they must have some pictures of temples.
4. If time permits, repeat the Wheel of Fate procedure.
5. Remind the oracle that she'll perform tomorrow.

Day 2

1. Have the oracle answer requests.
2. Students work in their city-states today, designing a plan or "blueprint" of the Greek temple they will construct tomorrow. Call their attention to the materials and criteria on the chalkboard.
3. Wander around during the period. Near the end of the period, fill out judge's form for each polis "1st Day" portion only, and sign it. Let them know what points they each received for Blueprint Day. Make them aware that 70 out of the total 100 points for this activity will be scored tomorrow. Encourage them to build a mock temple tonight, using the same materials they'll use tomorrow.

Day 3

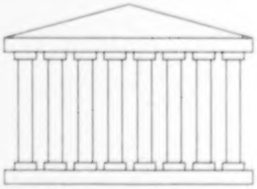
1. Construction Day. Check supplies given to each polis. Make sure they all have approved blueprints.
2. Allow about 35-40 minutes for erection of the edifices. You should supervise closely. Judge yourself or invite some "barbarians" (i.e., teachers, administrators) to judge the finished buildings. Use the judge's form and evaluate fairly. Make sure you hide the temples of each class before another class comes in.
3. Award Hellaspoints for the activity.

BUILDING A GREEK TEMPLE - 1

Introduction
In this Acropolis phase of GREEKS, you and your fellow citizens will be involved in a hands-on activity: building a Greek temple to your patron god, but with only limited building supplies or resources.

The project allows you to create a reasonable replica of an existing Greek temple, having one day to plan it and one day in class to construct it. Most Greek temples were built on or around the city's main hill. In nearly every case, this fortress was called an acropolis, meaning literally "above the city." Below it were the agora, gymnasium, palaestra, government buildings, shops, and homes. The temples on the acropolis had two functions:

- a separate and exalted place of religious worship; and
- a military citadel or fortress if the city was under attack.



As you ponder how and what to build, it is important to know that the Greeks insisted on certain guidelines. Everything they composed, built, made, conceived, danced, sang, or explained had elements of beauty, symmetry, clarity, balance, proportion, and utility or function. Besides being majestic and balanced, temple columns were constructed to hold up the dwelling.

Pre-construction
A few days before the Acropolis phase starts, your teacher will alert you to find pictures of Greek temples in books and magazines. Have them nearby while you plan your blueprint and when you construct your temple. Designate specific tasks to certain citizens:

- one could be in charge of paper;
- another, scissors and tape;
- a third, paper clips, pens, pins, thumb tacks; and
- a fourth, rubber bands and white out liquid paper for mistakes.

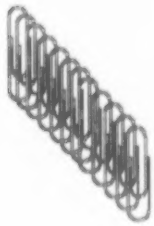
***Note well:** Citizens of your polis are responsible for bringing in all these materials on construction day. Your teacher is not responsible for gathering such materials.*

Turn on all your citizens' creativity!

BUILDING A GREEK TEMPLE - 2

Blueprint Day

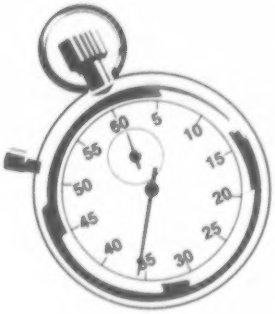
While it may not take the full period to plan your temple, *having some kind of plan is imperative.* Therefore, bring pictures in on this day, give out responsibilities, and actually draw up a plan. The plan then must be approved by your teacher. As you choose citizens to find and bring in supplies, use the following list, as it contains *the exact amount of resources you are allowed to use:*



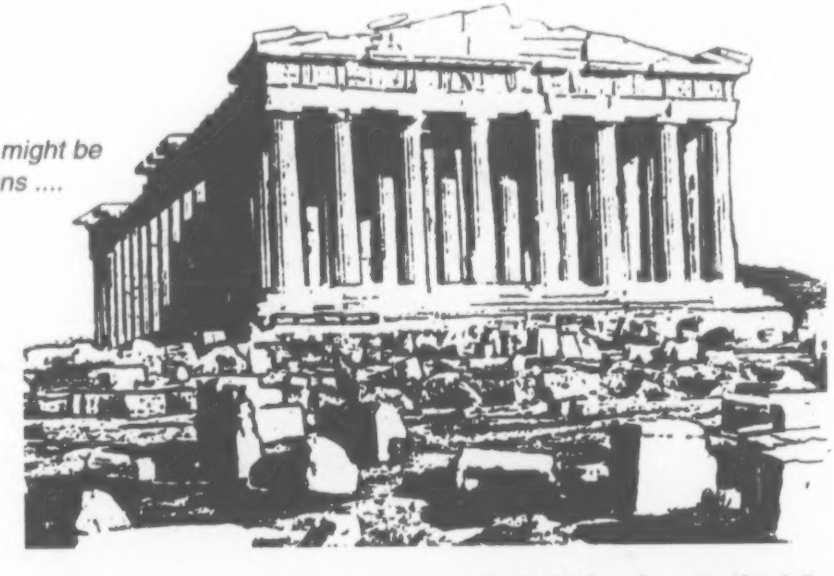
- 12 paper clips
- 8 rubber bands
- 20" transparent tape
- 2 marking pens
- 12 thumb tacks, and
- 16 pieces of 8-1/2"x 11" white paper.

***Hint:** Architects, you may want to experiment with paper clips and tape before the blueprint day ends. Also, you may want to erect a model at home to see if the plan is workable. Invite some citizens to participate.*

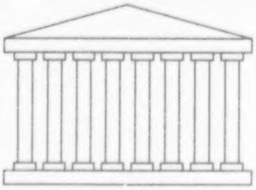
Construction Day



Bring all of the materials to class on this day, along with your approved blueprint. Before the teacher announces, "Begin construction," be ready to cut, tape, mold, tack, clip, and make a Greek temple which is as functional and elegant as possible. Work diligently and divide the responsibility. *Everyone should participate!* Don't get distracted by what other Greeks in other poleis are erecting. ***Note:** Since there may be a time limit on construction day, be alerted that you may have to erect your temple in 35 to 40 minutes. Consequently, have everything ready. Good luck!*



Your major inspiration just might be Phidias' Parthenon in Athens ....



ACROPOLIS JUDGE'S FORM

City-state: ______________________

Construction archon: ______________________

Other citizens/workers/artisans: ____________________________________

____

____

Day 1: **Blueprint Day**

- Used pictures to plan their temple ... ______ (10 pts.)
- Submitted final blueprint ... ______ (10 pts.)
- Worked cooperatively in polis ... ______ (10 pts.)

Teacher signature: ________________

☐ Subtotal (out of 30)

Day 2: **Construction Day**

- Completed temple in allowed time ... ______ (20 pts.)
- Temple resembles blueprint ... ______ (10 pts.)
- Beauty of temple ... ______ (10 pts.)
- Symmetry of temple ______ (10 pts.)
- Proportion and clarity ... ______ (10 pts.)
- Elegance of temple ... ______ (10 pts.)

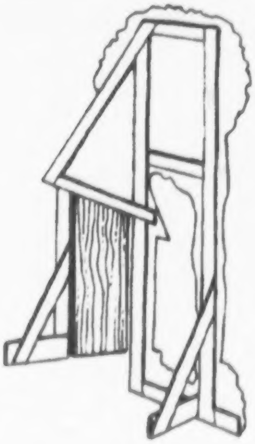
Teacher signature: ________________

☐ Subtotal (out of 70)

beauty	proportion
balance	symmetry
clarity	clarity
symmetry	balance
proportion	beauty

☐ Final Total

☐ Rank among five city-states



Your school's drama director may have some flats or costumes that your students can use. Don't hesitate to ask for help.

Introduction

This phase lasts three to four days. You might want to briefly read the plots of the five plays and let each city-state choose one, or put the titles in a small container and let each blindly select their dramatic challenges. Writing their adaptations may take two to three days, instead of one. If you have the schedule flexibility, use it. The results could be very fruitful. Really encourage them to have two or three costume changes (one small garment and mask does wonders). Try to arrange your room to accommodate a Greek play, with a small area close by for really quick costume changes. If the plot summary has too many characters, plots, and ideas for them, suggest dramatizing one segment. They could give the chorus more background, narration, and finale duties.

Involve your school's drama teacher. He or she could take a small-to-large burden off your shoulders, or at least help you stage the plays. And why not pay everyone in the audience two to three Hellaspoints for attending? In any case, this phase is more sophisticated and may be better suited to advanced students. A short cut is briefly discussed in the Daily Directions which follows.

Duplication Directions

Duplicate the following in the number found in *italics.*
- THEATER: BACKGROUND *Class set*
- GREEK PLAYWRIGHTS *Class set*
- WRITING/PERFORMING GREEK DRAMA *Class set*
- ADAPTING A GREEK PLAY *Duplicate sufficient copies of each play so that each polis member has a copy of his/her polis' play.*

Daily Directions

Day 1

1. Begin Theater phase.
2. Repeat Wheel of Fate procedure.
3. Pass out THEATER: BACKGROUND handout or give mini-lecture on theater.
4. Pass out GREEK PLAYWRIGHTS handout. *Option:* The graph on playwrights could be summarized on the chalkboard.
5. Pass out WRITING/PERFORMING GREEK DRAMA. Go over the pages thoroughly.

Note well: *This short-cut strategy is an excellent way to do each play, especially if you sense that your students will find creating these plays difficult.*

6. Have the archon of each polis come forward and select out of a container the title of a drama.
7. Hand out to each respective polis copies of ADAPTING A GREEK PLAY for their particular play.
8. Allow them to read over the handout to become familiar with the themes, plot, and characters.
9. Allow them to start adapting and creating. A shortcut to make the task less difficult is to have each polis rewrite the plot so that a narrator reads the entire plot summary and the actors act out what's being said. So, the tasks outside the rewrite are: number of scenes, figure out who's in what scene, how to perform what's narrated, what props to use, costumes, and how long to pause in the narration while action occurs.

Day 2

1. Repeat Wheel of Fate procedure. *Option:* Do in middle of class period as a reward for work.
2. Citizens in all city-states work all period creating a mini-drama, based on the Greek play they've selected.
3. Monitor their progress closely, offering suggestions and keeping them on task.

Day 3

1. Repeat Wheel of Fate procedure.
2. Have students continue work on mini-dramas. Emphasize that all citizens should participate.
3. If one or two groups are ready near the end of the class period, let them perform their works.
4. However, if they need time overnight to collect props, costumes, etc., schedule all five city-state dramas for tomorrow, even though you will likely need another day.
5. Perhaps a few students could bring figs, "wine," or honeycakes to sell tomorrow during the dramas.

Day 4

1. City-states continue to perform their mini-dramas before a typical Greek audience.
2. At the end, award Hellaspoints for exceptional acting, writing, dancing, set design, and costuming.

THEATER: BACKGROUND - 1

Origins of Greek theater

Perhaps the greatest single contribution of the ancient Greeks to Western culture was their invention of drama; that is, the performing of tragedy and comedy before a large audience in a theater. The word "drama" means "to act or to do." Historians are able to trace the beginnings of drama as we know it centuries before the Golden Age. Like most Greek rituals, these primitive dramas were plays of religious festivals. By the sixth century, the worship of one particular deity Dionysus, god of wine and fertility, became a cult in Athens, and Athenians were expected to thank this god for gifts. Part of the celebration was dancing, wild music, and speaking. In earlier times, it was thought that the goat was the enemy of the vine, from which wine grapes came. The Greek word for goat is similar to our modern word "tragedy." On the other hand, the word "comedy" comes from the Greek word for "revel." Both of these two drama types stem from the festivals of Dionysus worship.

Thespis

For years the Greek drama remained less than what we would call theater. In 534 B.C., however, Thespis, a native of Attica (near Athens) changed the format. He added an actor who talked with the chorus of satyrs, who made up the actors of earlier plays. ("Actor," by the way, means "to lead" in Greek.) Adding the actor revolutionized the drama. Now there could be dialogue on stage, and this action opened the possibilities for further changes over the next century or two. Thespis is considered by present-day actors to be their patron. All actors call themselves "thespians" after this famous Greek playwright.

Drama in the Golden Age

By the time of Pericles (460-430 B.C.), Greek drama had reached a point where it was the most popular entertainment in Hellas. It produced the three or four greatest playwrights in Western civilization, with the exception of England's William Shakespeare, who wrote 2,000 years later. No dramatic works have ever surpassed the plays of Aeschylus, Sophocles, Euripides, and Aristophanes. Their masterpieces of tragedy and comedy touch us in the 20th century perhaps more than they did when they were first performed.

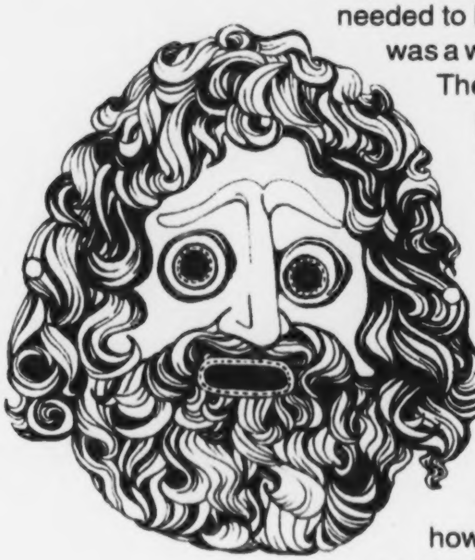
What Athenians watched and heard was more than entertainment, especially when the play was written by one of these men. It was a lesson in public education. The plays dealt with great issues that confronted the Greek people: excessive power, justice, morality, war and peace, man's relationship to the gods, family, and even the polis itself.

Watching a Greek play

To watch one of the great plays offered by the polis, citizens walked to the theater in the early morning and took a wooden seat in a large circular fan of tiered seats which might hold up to 15,000 spectators. Many brought cushions to sit on, especially if the *choregus*, a wealthy citizen producing the plays, offered an all-day festival of trilogies (three plays). Audiences usually came prepared with their own food and drink. As they entered the theater, a city official might hand them a few obols for their attendance, just as they might be paid to hold public office.

What a sight they beheld in the open-skied theater. The floor of the area, called an orchestra (dancing ground), was filled with a chorus of 15 men in brightly colored costumes. The chorus throughout the play chanted, danced, clowned, and interacted with the actors, who came out onto a stage above the orchestra from a *skene*, a small wooden building which looked like a temple or palace. Most of the action took place in front of the stage, called the *proskemion*.

Because the plays were performed in large open-air theaters, it was thought that for everyone to see and hear, certain improvements needed to be made. Actors, who were always men even if the role was a woman, wore large masks showing extreme expressions. They also wore thick-soled shoes, wigs, and added extra padding to increase their size. In the mouth of these masks, a funnel or pipe was used to accentuate the spoken words. Interestingly, acoustics in most of these theaters was near-perfect, a tribute to the architects of that time. Usually two or three actors played all the roles.



The plays performed were about well-known heroes, legends, and myths, so just about everyone in attendance was familiar with the basic stories. What the audience really wanted to see was how the playwright interpreted these tales in his play and how the actors performed the roles. What excited the crowd, too, was how special effects were used in the play. Since violence was never shown on stage, the audience might watch "dead" bodies carried across stage. The gods in the play might carry thunderbolts. Off-stage mirrors—tilted toward the sun—might be used to depict fire.

THEATER: BACKGROUND - 3

The audience

With the exception of slaves, just about everyone who could get away for the day attended, including all citizens and even metics, or resident aliens. Women could attend some of the performances if they sat at the back. Many considered the plays too harsh, bawdy, or indelicate for the sensibilities of females. Just the same, the audience was as interesting to watch as the play itself. Besides the nuts, fruits, and wine brought for an all-day affair, the theatergoers added to the noise of slurping and munching with constant complaining about their seats, the performance, or the portrayal of a favorite character. The audience hissed, groaned, shouted, and clapped. Some kicked their benches and seats to show displeasure. In return, some actors threw nuts in the crowd as bribery for silence.

Great Greek playwrights

Greece produced at least four dramatic geniuses: Aeschylus (**ees**-kah-les), Sophocles (**sof**-oh-klees), Euripides (yur-**rip**-ah-deez), and Aristophanes (air-rah-**stoff**-foe-neez). A fifth, Menander, wrote a century later, during the Hellenistic Era. Perhaps the easiest and best way to acknowledge and separate their contributions in the drama is through the handout on GREEK PLAYWRIGHTS.

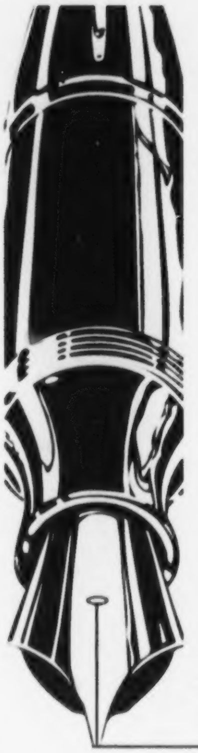
GREEK PLAYWRIGHTS

Playwright	Surviving Plays	Themes/ideas	Memorable Characters	Innovations/ Techniques/Style
Aeschylus of Athens (525-455 B.C.)	Wrote 90 plays, only seven survive, including: • *The Persians* • *Seven Against Thebes* • *Prometheus Bound* • *Orestes Trilogy*	• Excessive pride • Certainty of punishment • Wealth leads to sin of pride (Hubris) • Moderation best • Suffering = wisdom	• Agamemnon • Clytemnestra • Cassandra • Orestes	• Simple plots • Added second actor and conflict • Wrote trilogies on continual theme • Static plays, not much change or movement
Sophocles of Athens (ca 497-405 B.C.)	Wrote about 125 plays, only seven survive, including: • *Oedipus Rex* • *Electra* • *Antigone*	• Fate is ironic • Gods' power is supreme • Life is tragedy/suffering • Suffering = wisdom • Arrogance = disaster • Reverence for gods • Jealousy = disasters	• Oedipus • Creon • Jocasta • Antigone • Theseus • Electra	• Plots more complex • Added third actor, increased dialogue • Invented scene painting • Characters more complex, characters change from fate reversal
Euripides of Athens (480-406 B.C.) *Born during the Battle of Salamis*	Wrote 90 plays of which 18 or 19 survive, including: • *The Trojan Woman* • *Medea* • *Hippolytus*	• Unrequited love • Uncontrollable emotions of rage • Moderation best • Three constant themes: war, women, religion	• Helen • Medea • Hecuba • Creon • Jason • Electra • Orestes	• Complex plots • Realism in plays • First psychological drama • Tenderness and empathy • Introduced love theme • Used some "machines" to raise and lower people and props
Aristophanes of Aegina (448-ca 380 B.C.)	Wrote 40 comedies of which 11 survive, including: • *Birds* • *Clouds* • *Frogs* • *Lysistrata*	• Critical of the Athenians • Uses satire to make fun of sex, politics, society • Makes fun of real people, heroes • Reactionary to new ideas	• Pisthetaerus • Real people like Socrates • Strepsiades • Dionysus • Hades • Heracles	• First literary critic • Serious satire ... wit and humor • Bawdy, vulgar farces • Loose plots of local/topical interest • Marx Brothers-like comedy; slapstick

WRITING/PERFORMING GREEK DRAMA - 1

Your task

At this juncture of GREEKS, you will write your own version of one of the classic tragedies or comedies of the Golden Age. You will use many of the same components, conventions, characters, plots, and ideas that the Greek playwrights did in their masterworks.



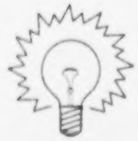
Since you don't have time (only two or three class periods) to write a lengthy and original Greek drama, you will utilize outlines provided from these five plays: *Orestes Trilogy (Oresteia)* by Aeschylus, *Oedipus the King* by Sophocles, *Antigone* by Sophocles, *Medea* by Euripides, and *Frogs* by Aristophanes. The first four are tragedies; the last is a comedy. You will compete, as the historical Greeks did, in the Athenian Festival of Dionysus. Along with a financial prize, you could win honor and respect for your polis. To achieve this "victory" in the festival, all of you in the city-state will need to pull together, inspire each other, divide responsibility, and work diligently to create a version of a masterpiece of world literature that would make one of these Greek immortals proud. No one, however, expects a gem from your joint effort. The idea is to produce a respectable brief play resembling an ancient counterpart with characters, plot, and themes dramatically illuminating 2,500 years ago. In fact, the Greeks invented all the basic plots and conflicts we might see on television or at the movies today.

Here's your polis' chance to be truly creative!

Guidelines

Before your energies are funneled into the task of adapting a Greek play into your mini-drama, you need to be aware of some key guidelines you are expected to heed. All competent and respected playwrights and dramatists, ancient and modern, have formulas they utilize. They all deal with universal and recognized themes (love, hate, war, revenge, ambition, greed, etc.), plots, identifiable characters, conflict. All attempt to touch the human emotions of their audience. Furthermore, characters change during a play for better or worse; no one stays the same.

Since you will only have a brief five to seven minutes to perform your play, and only one or two class periods to adapt, rewrite, and rehearse the play, *it is essential that your results remain simple and understandable.* In any case, follow the guidelines and include as many elements as you can without confusing the audience or blurring the message of your play.



Here is an idea for you and your teacher to consider: Have all groups perform the same play to see which city-state can do the best job. Recommended plays: Oedipus Rex *or the* Orestes Trilogy.

WRITING/PERFORMING GREEK DRAMA - 2

Suggestions for writing your Greek play

You should include:

- a beginning, middle, and end (although often the Greeks started a play in the middle, since the audience knew all the background)
- a poetry format (non-rhyming)
- some divine intervention to reverse fate or fortune
- at least two actors
- a chorus of three to five that chants, dances, predicts, laughs, and narrates between scenes or dialogue
- an exaggeration of all lines and emotions (be melodramatic)
- actors who wear padded costumes, wigs, and thick-soled shoes (moon-boots?) and speak loudly and formally ("Where is Zeus, oh ... thunderbolts?)
- a simple story with a serious theme (if a tragedy) or a humorous theme based on a serious issue (if a comedy). The latter we call satire. See the GREEK PLAYWRIGHTS chart for ideas or themes.
- some musical instruments may be a real challenge to locate or make original Greek instruments, so try to find a flute/recorder, or drums as background between scenes or after fateful words. A guitar will do in a pinch, although it certainly won't be authentic.

Functions of the chorus

- relieve tension
- act as narrators to set the scene, summarize, interpret at the end
- give background of preceding events (usually as the drama opens)
- create a mood, interpret events, divine actions
- display the beauty and grace of dancing
- converse with the characters and give advice

Adapting a Greek play

After reading this, you are reading to continue. Ask for the handout that zeros in on one particular play your teacher (or your polis) has selected for your citizens to adapt. It's called ADAPTING A GREEK PLAY.

WRITING/PERFORMING GREEK DRAMA - 3

Suggestions for performing your Greek drama

1. Remember to include two actors. They will play all the roles except the chorus.
2. Figure out from the play's plot summary how many characters you'll have and include them in your preparation for costume changes as well as writing them into your script. Males may have to play female roles (as actually occurred in ancient Greece) or vice versa.
3. There should be three to four chorus members who read, chant, or speak in unison.
4. Cleverly made but simple masks, several robes, and a wig or two can be valuable props for the quick changes necessary in presenting your play.
5. Have characters change behind a nearby panel or door.
6. Keep your play simple. Don't try to tell the whole story in dramatic dialogue. Let the chorus set up the one or two scenes you'll act out.

The formula

It might be easier to use the suggested formula which follows. Use your story to fit the formula as you like.

1. The chorus enters and explains the necessary background to your opening scene.
2. Actors one and two enter, dialogue, and the action starts. Perhaps the conflict or some crucial twist occurs.
3. Different characters enter to dialogue (choral interlude).
4. The actors return, and the plot proceeds with this action: disasters, murders, intervention by the gods, etc. Then a choral interlude occurs.
5. Action between the actors reaches some climax, justice, or finale.
6. The chorus explains the moral, lessons, and universal truths.

ADAPTING A GREEK PLAY: *Medea* - 1

General

The dictionary defines "adapt" as a way to make something fit or be altered for a different need. That's what your polis' dramatic troupe is going to do—take the play you've been assigned and change it to fit specific time, space, props, and audience limitations. Your citizens will adapt *Medea* by Euripides. First, it is vital that you carefully study the horizontal column in the GREEK PLAYWRIGHTS chart dealing with Euripides. Also study the suggestions on the WRITING/PERFORMING GREEK DRAMA handout. Next, your city-state must compose a five- to seven-minute mini-drama based on this play. You might want to check out from a local library *Medea* by Euripides to gain more familiarity with the themes, characters, and rhythm of the verse. As you create, the following plot of Euripides' play should help.

Plot of *Medea*

The famous Jason and his Argonauts come to Colchis en route to search for the Golden Fleece. In Colchis, the king's daughter, Medea, who possesses powers of a sorceress, falls in love with Jason and aids him in his dangerous mission. She and Jason flee the country. Because she loves him so deeply, Medea kills her own brother to aid the couple in their flight. Later she causes the death of Jason's uncle. These events result in Jason's banishment from his own land of Iolcus. Creon, king of Corinth, gives Jason and Medea sanctuary in his city. For the next 10 years the couple live happily and produce two sons.

When Creon offered Jason his daughter in marriage, Jason, ever an adventurous soul, agrees. He wishes to be Creon's successor as king of Corinth. Medea, of course, now hates her husband for this rejection of her. She becomes ill, mentally unstable, and erratic. She learns that King Creon is about to banish her and her two sons from Corinth. While Medea prays for death, the chorus consoles her. Convinced that she is typical of married women in general, Medea vows vengeance.

Creon arrives and tells Medea to leave the city. She stalls him with excuses, and he relents by giving her one more day to prepare for her departure. She plans her revenge. The chorus tells the audience that women now have more importance in the Greek world and, specifically, Medea is a strong, vibrant, independent female.

Jason enters and tells Medea that her threats have brought her banishment. He even offers her money. She reacts in a speech about how unjust the abandonment and divorce were. She is now homeless with two children to raise. Jason tells her that his actions were based

ADAPTING A GREEK PLAY: *Medea* - 2

on his plan to improve his family's fortunes in Corinth. He calls her selfish, while she criticizes his secret marriage to a younger woman as a move of an ambitious and misguided man.

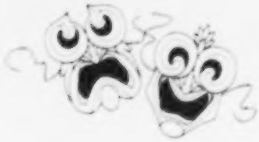
When Aegis, king of Athens, passes through Corinth, Medea tells him her troubles and asks for sanctuary in Athens. He agrees, not knowing of her past crimes. Medea then plots revenge on Jason. She will poison Jason's bride and all who touch her. Then Medea will kill her own two sons to prevent their falling into anyone's hands. All this will crush Jason.

Before Medea can carry out her plan, however, the children's guardian enters and announces to Medea that the plan to exile her sons has been changed. Now Medea is confronted with a dilemma. Should she continue her plan, kill her sons, and hurt Jason? Or should she, because of devoted love of her children, give up her scheme and let them stay in Corinth? She decides to follow her original plan.

The play's most memorable line: "Hell hath no fury like a woman scorned."

Soon after a messenger arrives and informs Medea of the deaths of the princess and Creon, who aided his daughter as she fell from the poisoned robe and crown. The children's death cries are heard. Jason arrives too late to save his sons, but he sees Medea above the house in a chariot drawn by dragons. In the chariot are the bodies of her sons, whom Jason asks for so that he can give them a decent burial. Medea denies Jason, predicts his future death, and drives her chariot into the mists.

ADAPTING A GREEK PLAY: *Frogs* - 1



General

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Plot of *Frogs*

Dionysus, god of wine, enters, disguised as Heracles (Hercules). His slave Xanthias is on a donkey. They joke briefly before they arrive at the house of the real Heracles, who is pleased by Dionysus' odd costume. Dionysus tells Heracles that he wants in the worst way to be like the dead poet, Euripides. He'll even go to Hades to get the playwright back to Athens. Athens needs him since his counterparts today are not as clever or tricky. Heracles, who has been to Hades, gives Dionysus directions; but all three ways to get to Hades involve suicide.

As the three men discuss the easiest and safest way to get to Hades a funeral procession passes them. Dionysus asks the dead man to carry some heavy bundles along with him to Hades. But the dead man asks too high a fee. So on to Hades go Dionysus and his slave until they reach the River Styx. The ferryman is a slave who has not served in the military. After Xanthias goes away, Dionysus is required by Charon to do the rowing all the way across the river to Hades.

As they cross the river, they hear the Chorus of Frogs singing and keeping rhythm with the rowing, saying a refrain, "Brekekekekx coax coax." They finally reach the other shore and, as Dionysus pays Charon, he spots Xanthias. They are both frightened by the sights of the Underworld. (Dionysus rushes to the head priest in the audience and begs for protection, probably receiving plenty of laughs!)

ADAPTING A GREEK PLAY: *Frogs* - 2

A chorus enters, singing a wild hymn to Dionysus. He joins in the merriment, and the chorus makes fun of prominent Athenians of this time. Eventually, they give directions on how to get to Hades. Soon after, Dionysus knocks on the doors of Hades' palace. Fearful that his disguise of Heracles might get him arrested, Dionysus tricks Xanthias into trading costumes. However, soon one of Persephone's maidens appears and leads Xanthias, as Heracles, to a feast and joyous entertainment. Upset, Dionysus gets Xanthias to exchange costumes only to be greeted by a landlady who makes him pay his large hotel bill for the last time Heracles was in Hades. Once again they change costumes.

When guards come to arrest the real Heracles, Dionysus reveals his true identity, but the judge has them both whipped and takes the two wanderers to King Hades for proper identification. Dionysus tells the audience that this would have been a superb idea before the whippings.

Quarreling is heard off stage. Aeschylus and Euripides, two of Athens greatest dramatists, are competing in Hades to see who eats free at the table of the king. To see who is the worthiest, King Hades has proclaimed a contest between the playwrights. The contest is to involve the actual weighing of lives on a scale from the works of the two men. Dionysus is chosen to be the judge. Just as the contest is ready to begin, the dramatists pray to some gods.

The men attack each other mercilessly, criticizing each other for using long words, being vague, creating warlike themes, portraying heroic characters, and overusing language. Finally, the scale is brought out, and the two contestants each quote a verse from one of their plays. Aeschylus wins the three separate evaluations, for his works contain more weighty objects or ideas. Hades enters but Dionysus is not ready to decide his choice. However, he proposes to grant victory to the one dramatist who can give the best practical advice for saving the city of Athens. Aeschylus wins again, and Dionysus selects him. Hades then invites Aeschylus and Dionysus to a farewell dinner.

After dinner Aeschylus is sent off the Athens to aid his home-city, and Hades gives him death-dealing gifts for various persons in Athens. Hades tells Aeschylus to tell these persons that Hades wants to see them very soon. The chorus chants a good-bye song.

ADAPTING A GREEK PLAY: *Oedipus* - 1

General
The dictionary defines "adapt" as a way to make something fit or be altered for a different need. That's what your polis' dramatic troupe is going to do—take the play you've been assigned and change it to fit specific time, space, props, and audience limitations. Your citizens will adapt *Oedipus* by Sophocles. First, it is vital that you carefully study the horizontal column in the GREEK PLAYWRIGHTS chart dealing with Sophocles. Also study the suggestions on the WRITING/PERFORMING GREEK DRAMA handout. Next, your city-state must compose a five- to seven-minute mini-drama based on this play. You might want to check out from a local library *Oedipus* by Sophocles to gain more familiarity with the themes, characters, and rhythm of the verse. As you create, the following plot of Sophocles' play should help.

Plot of *Oedipus the King*

The play begins with the king and queen of Thebes being told by the oracle of Delphi that a son born to them will eventually kill his father and marry his mother. Frightened by this prophesy, Laius and Jocasta send their newborn son to be killed by a shepherd. However, the shepherd pities the child and, instead of killing it, gives it to another shepherd and his wife to rear. They name him Oedipus (or "swollen-foot") and settle in Corinth. Once Oedipus reaches adulthood he hears of his fate from the oracle. He leaves Corinth to avoid carrying out the prediction, not knowing he was adopted. As he traveled from Corinth in a speeding chariot, he meets another rider and chariot at a crossroads. Angry over not being given the right-of-way, Oedipus loses his temper and kills the rider. Unknowingly, he has taken the life of his real father, Laius.

Soon after, he reaches Thebes, which has been plagued by the Sphinx. Everyone who entered or left the city was asked a difficult riddle by the Sphinx: "What creature walks on four legs in the morning, two legs in the afternoon, and three in the evening?" If they could not correctly answer the riddle, she killed them. But Oedipus quickly answered the riddle, saying: "Man—as a child in the early years crawling; as an upright man in his middle years; and as a man with a cane in his later years." Upon hearing the answer, the Sphinx killed herself, and Oedipus was proclaimed a hero in Thebes.

Shortly after the news of Laius' death reached Thebes, Oedipus was crowned king of Thebes. He soon married Laius' widow, Jocasta, his own mother. For many years, Oedipus ruled Thebes with justice and wisdom. Then another plague strikes the city. Oedipus immediately sends Creon, Jocasta's brother, to Delphi to consult the oracle about the cause of the plague. He is told that the murderer of Laius is in Thebes and he must be punished or banished. As king, Oedipus seeks out the murderer by announcing that he will punish anyone who hides or protects the criminal.

When the blind prophet Teiresias is summoned to name the criminal, Oedipus finally learns the truth—he is that man. Teiresias proceeds to tell the enraged king his secret past. There is disbelief throughout Thebes. Jocasta tells Oedipus to doubt the prophesy because years before it was predicted that Laius would be killed by their son. And her child was killed by a shepherd. But details of Laius' death at a crossroads confirm Oedipus' worst fears. Still, Jocasta convinces Oedipus of the oracle's inaccuracy.

Meanwhile, Polybus, Oedipus' "father" from Corinth, dies, and a messenger reveals that Oedipus was not born to him but was adopted. After more questions are answered, the messenger's story is accepted as truth. Jocasta cannot bear the truth. Before Oedipus is able to reach her, a horrified Jocasta commits suicide in the palace. Finding her dead, Oedipus takes her sharp golden broaches and blinds himself. A fallen man who now has committed unpardonable sins, Oedipus asks the new king, Creon, to banish him, which Creon does. Only in death, the chorus chants sadly, can Oedipus be happy.

ADAPTING A GREEK PLAY: *Antigone* - 1

General

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Plot of *Antigone*

Polynices, son of Oedipus, leads an expedition against Thebes to capture the throne from his brother Eteocles. Finally, it was decided after a long siege to have the brothers settle the battle by a duel. But in the fight they kill each other, and the invaders flee. Creon, who now became king, buried Eteocles with proper honors, but, as he did, he issues an edict forbidding anyone to bury Polynices, whom Creon considers a traitor. The penalty for attempting to bury Polynices would be death.

Meanwhile, two daughters of Oedipus, Antigone and Ismene, who are sisters to the two slain brothers, decide to go against Creon's edict and try to bury Polynices at risk of their lives, especially Antigone, who is more headstrong. The chorus reflects on the retreat of the Argive armies, the end of the siege, and the treason of the dead Polynices. Creon appears, declares his power, and repeats his edict that Polynices is not to be buried on the penalty of execution. There is even a guard on Polynices' body to prevent the crime.

Soon after, Antigone is put under arrest for sprinkling dust on the body of her slain brother. She defiantly admits her act to King Creon. She literally glories in her lawlessness and defends her actions as being in accord with divine laws. Creon then condemns Antigone to die. Ismene is sent for, and she admits to being part of the conspiracy to bury her brother. Antigone denies her sister's guilt. Despite the fact that Antigone is supposed to marry Creon's son, Haemon, the king, orders her execution.

ADAPTING A GREEK PLAY: *Antigone* - 2

Haemon enters and tells his father that public opinion is against his order for Antigone's death. It is undeserved and wrong. Emotionally involved, Haemon loses his calm and decides to die with Antigone. The chorus is saddened by the events, recalls her family's tragic past (the fate of Oedipus), and sympathizes with her own fate, despite blaming the recent outcome on her stubbornness and her temper.

Creon enters to see that his decision is carried out. He orders Antigone to be entombed alive! Antigone again remains proud of her defiance. Just then, Teiresias, a blind soothsayer, is brought in. She tells the assemblage that the gods are angry because Polynices is still unburied. The city's pollution and condition are evidence of the god's wrath. She warns Creon about his arrogance of power. In return Creon accuses the prophet of accepting bribes from Thebans to get Antigone's release. Teiresias tells Creon he will atone for his actions with the death of his son, Haemon. Finally, Creon is convinced of the fortune teller's skill and leaves to bury Polynices and release Antigone.

As Creon enters Antigone's tomb, he finds her dead by hanging, with Haemon mourning near her body. Seeing his father enter the tomb, Haemon tries to kill Creon but fails to do so. Then he clings to Antigone's lifeless body, turns his sword on himself, and dies.

Now a broken man, Creon carries his son's body across the stage. He admits his mistakes. Suddenly a second messenger enters to tell the king that his wife, Queen Eurydice, has killed herself in grief over their son. Utterly saddened by the tragic events, Creon pleads for his own death.

ADAPTING A GREEK PLAY: *Orestes* - 1

General

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Plot of the *Orestes Trilogy* *(The Oresteia)*

Taking place just after the Trojan War, the Oresteia (ohr-ah-stay-yah) is about Orestes, son of King Agamemnon, conqueror of Troy, who returns to Argos a hero. However, surprises await him in his own house. The sins of generations of Agamemnon's ancestors (House of Atreus) have caught up to him. He himself has committed an unpardonable sin against the gods: he sacrificed his own daughter, Iphigenia, to get fair winds for his fleet's trip to Troy. During Agamemnon's 10-year absence, his wife Clytemnestra has taken up with another man, Aegisthus, and both plot Agamemnon's death in revenge for the daughter's death.

When Agamemnon arrives in a chariot, he is accompanied by a Trojan soothsayer (or predictor) named Cassandra. She eventually prophesizes the king's murder, which the nearby chorus doesn't believe. But Agamemnon is axed to death by Clytemnestra. She also murders Cassandra and then tells the gathering about the reasons for her actions, her love for Aegisthus, and the family curse which has caused her behavior. The chorus predicts that the murderers will be punished and the curse will continue. They also hope that Agamemnon's and Clytemnestra's son, Orestes, will soon avenge his father's death. Orestes mourns his father's death as does the chorus. Clytemnestra has trouble sleeping. It is clear the sin of murder must be avenged by Orestes. When the son finally returns to Argos, he meets his grieving sister, Electra. He tells her how he was ordered by the oracle of Apollo to take revenge upon his mother and her lover. Electra supports her brother. He tells her how he will carry out the prophesy. Justice will triumph. The chorus agrees—no mercy for Clytemnestra and Aegisthus.

ADAPTING A GREEK PLAY: *Orestes* - 2

When Aegisthus is summoned to Clytemnestra's bed chamber to hear a rumor of Orestes' death, he is murdered. Orestes then slays his mother and covers both victims in a robe worn by Agamemnon at his death. As Orestes justifies his actions, he begins to lose his mind, blaming the oracle for his behavior. Furies, or evil faces, begin to haunt Orestes.

Orestes, nearly crazy, escapes to the Temple of Apollo for protection. The priestess finds a blood-stained Orestes surrounded by Furies. Advised by the priestess, Orestes escapes to Athens, accompanied by the god Hermes. Meanwhile, Clytemnestra's ghost rebukes the Furies for inaction. They pursue Orestes to Athens, where he has gone to Athena to seek protection. Orestes claims he has atoned for his crime. The Furies then plead that it is their function to avenge unpunished murderers.

The case is taken before 12 judges. The Furies tell the judges that if Orestes is not punished it will encourage new crimes and justice will not be served. Apollo, as attorney for Orestes, tells the court that Orestes had his blessing and also the sanction of Zeus. A debate begins: Which is worse, a son murdering his mother, or the killing of her husband? A tie vote results. Athena then breaks the tie for Orestes' acquittal. The Furies are angry and threaten consequences for the city-state of Athens. But Athena pleads with the evil ones so convincingly that they relent. A procession follows, led by Athena and escorted by the Furies, who are now renamed Eumenides (or "kindly ones").

PHASE 5: OLYMPICS - 1

Introduction

Your students will enjoy this phase, for it is a kinesthetic activity. If you can, stage most of your efforts outside the classroom, except for thumb-wrestling. Try to heighten the rivalry in this phase, especially if you stage some of the events outside, away from the quiet of your colleague's classes. A warning regarding the tortilla toss: the author was hit in the eye with one errant throw at a pep rally. So set up a wide path for this contest. Try to find or build a crude victory stand to honor your first-place, second-place, and third-place winners. An olive wreath, in addition to Hellaspoints, would be a nice touch for the individual champion and his/her polis. Perhaps chocolate "coins" would enhance the feat. It is hoped that girls and non-athletes can fairly compete. Feel free, if you so desire, to add some of your own ideas for events to sustain this phase and excitement.

Duplication Directions

Duplicate the following in the number found in *italics*.

- OLYMPICS: BACKGROUND ESSAY *Class set*
- OLYMPICS EVENT DESCRIPTIONS *Class set*
- OLYMPICS SCORE SHEET *1 or more—for yourself or two or more students.*

Daily Directions

Day 1

1. Begin Olympics phase.
2. Pass out class set of OLYMPICS: BACKGROUND ESSAY. Emphasize the "Four Days of Olympic Competition." *Option:* Give a mini-lecture on the Olympics.
3. Hand out or go over a transparency of OLYMPICS EVENTS DESCRIPTIONS. Make sure all students know what each event entails and how to do it. Demonstrate the events, especially the shot put, if you can. Incidentally, for this shot put event, as an option to masking tape/aluminum ball, try to find a nerf ball around the same size. All contestants should use the same item. *Option:* Require all students to participate in one event only, making sure that each polis has an entry in each event.

The "javelin" toss will likely go more smoothly and with less frustration if you used blunted pencils. But if you do use straws, you'll be amazed by how students will figure out ways to toss them incredibly far.

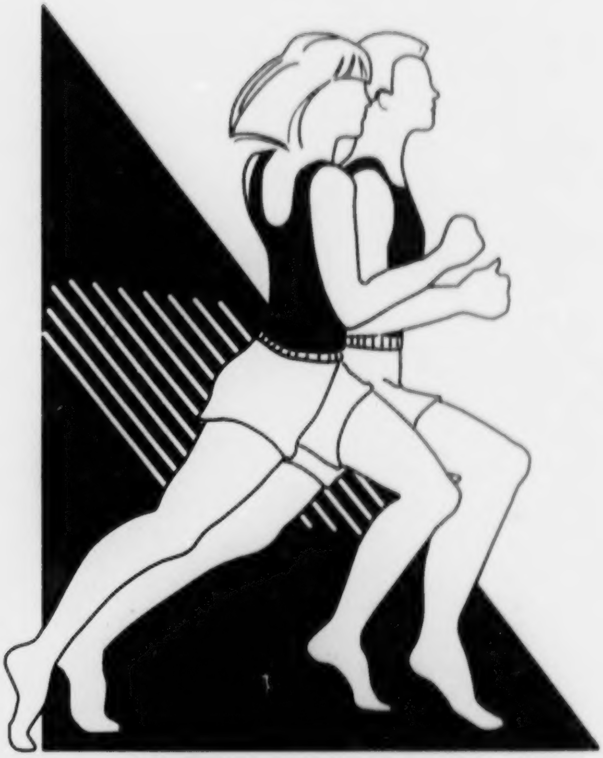
PHASE 5: OLYMPICS - 2

Day 2

1. Stage your preliminary heats for the five events. Use the OLYMPICS SCORE SHEET for each period and each event.
2. If time permits at the end of the class period, give a text assignment. Check on Festival Project progress.

Day 3

1. Have the finalists consult the oracle about prospects for victory.
2. Stage your Olympic finals, perhaps building some real rivalry between the finals contestants.
3. Try to stage a brief awards ceremony on a tiered platform, like in the real Olympics.
4. Award Hellaspoints to the winners.



OLYMPICS: BACKGROUND ESSAY - 1

Introduction

The Greeks of ancient times loved games. The truth is the Greeks loved competition of any kind—wrestling until one submitted, drinking the most wine, or even staying awake the longest. Something in their character pushed them to be winners, no matter what the contest. We don't know when this passion for competitive games first appeared, somewhere in prehistory. The first real reference to such competition is in Homer's *Iliad* when the warrior Achilles organized some games to go along with the burial rites of his fallen fellow Hellene, Patroclus, who was slain by the Trojan soldier Hector at the gates of besieged Troy. This event occurred at the end of the so-called Trojan War, about 1250 B.C. The events staged included chariot racing, boxing, wrestling, weight-throwing, and foot racing. Winners received highly prized treasures like bronze cauldrons and horses.

From these beginnings, the Greeks in 776 B.C. started to put on organized and periodic Olympic Games. For nearly a thousand years the Greek world saw athletic competition of excellent quality. In A.D. 394, Emperor Theodosius, a practicing Christian, abolished the games in the Roman Empire. They were, he believed, pagan spectacles and had no place in Christianity. For 1500 years no organized athletic competition existed on the scale of the games at Olympia. In the 1890s, the games were revived. The first modern Olympics in Athens in 1896 began the festival that is still presented every four years.

Exercise and the cult of the body

The original aim of any athletic games of Greece was to produce the physical vigor, strength, and skills needed. Greeks went to war, among themselves or against barbarians (foreigners). Hellenes of all ages put a high value on health, strength, and beautiful bodies. Almost on a daily basis, Greek males, old and young, went to the gymnasium to work out. An open space in the gymnasium was known as the *palaestra*, usually a place for wrestling but also used for practicing sports such as discus throwing, boxing, and long jumping. Because exercise of the mind was also considered important, the men discussed their ideas, gave advice, and watched other athletes train. The palaestra was a sort of exclusive men's club which everyone could not join. Women, of course, were excluded.

Greek athletes also pursued health outside the gymnasium. They included in their lifestyle plenty of rest, cheerful surroundings, and pure air, which Greece had in abundance. Diet, too, concerned the Greeks. Foods they considered healthy included olives, almonds, bread and

OLYMPICS: BACKGROUND ESSAY - 2

grains, watered-down wine, honeycakes, and, on special occasions, fish, porridge, vegetables, and fruits. Incidentally, fruits such as oranges and apples were unknown. In any case, moderation was the standard when it came to food. Few, if any, fat people were tolerated in a culture which revered the body so highly. All this must have prolonged life for the Greeks. To illustrate this point, Greeks in their 70s and 80s fought in battle; Sophocles wrote one of his better plays when he was 90.

The Olympic Games

No doubt the games held every four years at Olympia, in northwestern Greece, began before 776 B.C. What we do know is that competitive games and Greek religion are intertwined. Greek gods were pleased by mortals' application, hard work, self-reliance, and personal achievement. Zeus himself, ruler of all Greek deities, watched over the games. For centuries, the athletic competitions were held in his honor.

The first Olympics, allegedly held in 776 B.C., lasted only one day. Only footraces were staged. Coroelus won the one race that was even considered major—a sprint the length of the crude stadium. Gradually, the games grew to a full week. Other events were added: wrestling, jumping, boxing, throwing, horse racing, and chariot racing. As the festival evolved in importance, most Greek city-states sent their best trained athletes, the ones who excelled in the palaestras of their individual poleis. There were no points kept to gauge how well each city-state stacked up to the others. All that mattered was that individual winners came from Athens, Sparta, or, perhaps, Corinth. These champions usually received a branch of olive leaves to wear on their head. Later, it was possible that a winner could win gallons of olive oil or fine horses, both prized objects to an ancient Greek. Sometimes, winners paid no taxes for the rest of their lives, and they were excused from military service.

Usually it was only adult males who participated. By 632 B.C., sporting events for boys ages 17-20 were introduced. Two competitions were held for this age group: a sprint down the length of the *stade* (stadium) and a wrestling match. Female athletes, as records indicate, never participated in the Olympic games, but did compete in events in non-Olympic years. Girls had to be satisfied with the roles of spectators. Though for years male athletes performed in the nude, women still packed the stadium to watch. To the Greeks the human body, clothed or unclothed, was something to admire, and who better to exhibit the male form than the athlete.

OLYMPICS: BACKGROUND ESSAY - 3

The quadrennial games attracted a cross-section of spectators. Since there was no admission, no tickets, and no reservations needed, Greeks of every class, occupation, and persuasion often trekked to Olympia for the festival. It took a real sports fan to enjoy the competition because of the inconveniences—no drinking water close by, no toilets, flies by the millions, and the merciless August sun baking on them all day. When the events weren't being staged, there were other exciting attractions. Around the stadium it was a carnival with the typical array of tents, booths, and shrewd peddlers selling every product and service imaginable. Along the way there were also orators, philosophers, artists, acrobats, magicians, writers, and even pickpockets, who no doubt had a field day at the games.

Needless to say, the Greeks honored and revered the winners at Olympia. That fact has not changed in the modern games. Many today are still challenged by the motto *"Citius, altius, fortius"* ("Swifter, higher, stronger"); they devote years of their lives in the struggle to win events in the Olympic games.

Four days of Olympic competition

Most athletes came from all over Greece a month before the events began. Most of the time during this training period these athletes were supervised by specially selected judges. Once the competition was on, however, the athletes were on their own. What follows is a day-to-day breakdown of the events:

Day 1 After a day or two of preparation, worship, and the usual sacrifices, the competition opened with chariot races. The two-wheeled chariots were drawn by four horses. An 800-meter horse race came next; the rider rode without saddle or stirrups.

Day 2 This day was devoted to the pentathlon, which included the standing long jump, sprinting 200 meters, wrestling, and throwing the discus and javelin. Except for wrestling, these events were held in the stadium.

Day 3 Usually coinciding with a full moon, the third day had a religious flavor to it. Religious rites, processions, and sacrifices filled the day, ending with a huge banquet.

Day 4 The day began with a 200-meter dash. During the afternoon came the exhausting, but popular, contact events—boxing and wrestling. These events were brutal with few rules, no time limits, and no ring in the modern sense. The last event, the pankration, was a combination of wrestling and judo, with a bit of boxing. The athletes punched, kicked, bit, and slapped until one opponent surrendered. As a finale to the games, a 400-meter race in full armor was held.

OLYMPICS: BACKGROUND ESSAY - 4

Athens
#1
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Let the games begin.

Now it is time for you Hellenes to accept the Olympic challenge and compete for the honor and respect of all Greece. These events will separate the best and talented athletes among you just as they did your ancient counterparts. The pursuit of excellence, *arete*, in Hellas could be a goal in almost any field of endeavor: poetry, dance, science, playing an instrument, or oratory. But, now, the pursuit is in sport, not the arts or philosophy.

Your teacher will instruct all of you in the upcoming games in which you will participate. There will be heats and finals in five events over a projected two days. If you are chosen from your polis to represent it, do your best. If you are not chosen, cheer for the ones who are.

OLYMPICS EVENT DESCRIPTIONS

Of course, it would be nearly impossible and unfair to stage the exact events of the ancient games. So, to even out the competition and still provide the excitement and challenge of what must have happened at Olympia, five events will be staged. Preliminary heats will be held on Day 1; the best three will compete in the finals on Day 2.

Shot put

The teacher will provide the equipment for this event. It will be masking tape/aluminum foil mushed together. It must be *put* in the proper Olympic/competitive form—pushed from the neck with a two-three step hop. Practice at home the night before.

Pencil/straw javelin

Teacher's choice, but pencils go farther. The idea is to throw the object in the exact manner as a longer, heavier metal spear was tossed in ancient times. If you use straws, you may add a chewing gum weight. If you use pencils, be sure to blunt the ends before the event begins. Practice at home. *Hold this event outside the classroom if possible.*

You may weight the straw, but the official weight you can add must be only ***one*** *stick of chewed gum.*

Thumb wrestling

In the spirit of the wrestling event in the ancient Olympics, this is no doubt a poor substitute. But females with large, attractive thumbs can compete fairly with the guys. The idea is to pin your opponent's thumb for three to four seconds without the forearms being lifted from a flat, hard surface.

Tortilla toss

If you've never thrown a cold, corn tortilla, you'll be surprised by how far one can fly. Be outside for this event and keep everyone out of the line of fire. Tortillas *can* hurt. Toss like a Frisbee or discus, preferably the latter. Decide on one for everyone.

Standing broad jump

From a line or board, jump forward as far as you can. *Hint:* the ancient Greeks held hand weights to push harder out from the mark.

OLYMPICS SCORE SHEET

Event: ____________________________________

Class period: _____

Heat 1 | Winners go to finals ... | Winners

____

____

______________________ | ______________________ | First place ☐

____

____

____

Heat 2

____

____

______________________ | ______________________ | Second place ☐

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____

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Heat 3

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______________________ | ______________________

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Heat 4

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______________________ | ______________________

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PHASE 6: SYMPOSIUM - 1

Introduction

This two-day phase is another change of pace. This activity allows your best students to jump on center stage. You may want to choose at least one or two from each polis. Choose wisely, especially for the symposiarch, although you may wish to play this role yourself. This Teacher Guide has seven profiles, complete with biography, beliefs, and questions to be asked. These are Greek superstars in various fields of endeavor and achievement. *Option:* If you have gifted and eager students, have them choose their own celebrity from Greek history and mythology (i.e., a Spartan youth ... Zeus ... Athena) and research their character for weeks *before* the scheduled symposium day. This project could also be their festival project (see Phase 7). Just before they finish their research, have them supply four to six questions for the symposiarch to ask during the actual activity.

If your school officials or community might object to the "drinking" part, eliminate this flourish altogether. If you do include it, heed the warnings about messiness and possible stains.

Require everyone who wants to attend the symposium (and later on Festival Day) to wear a Greek costume. When the day arrives, stage an interview as the stars come into the symposium area ("So, Socrates, think you'll be upstaged by Alexander or Aspasia?") If you include the "drinking" part of symposium, choose the drink yourself (i.e., water, colored water, white grape juice—"Alexander the Grape" juice). Playing *kottabos* could be messy and permanently ruin good carpet. Warn your celebs before you start about tossing their dregs into the krater. Be careful. (See the background sheet.)

One final recommendation: Set up a classroom area in advance for the stars and symposiarch. (Try to find an old rug and place pillows and beach chairs more or less facing the audience. Having a low table would also be appropriate.) See that the rest of your Hellenes remain in their city-states. Take away Hellaspoints for bad behavior during the symposium.

Duplication Directions

Duplicate the following in the number found in *italics.*

- SYMPOSIUM: BACKGROUND SHEET *Class set.*
- SYMPOSIARCH'S GUIDE *1—if you have a student play this role rather than yourself.*
- PROFILE SHEET *1 for each of the seven Greek superstars.*
- SYMPOSIUM NOTE SHEET *1 for each student not playing a superstar.*

Advanced students, of course, will benefit most from this phase. But .... don't be afraid to try it with students of lesser ability. Sometimes the results will astound you—and them!

Daily Directions

Two days before beginning this phase, give the symposiarch and the seven Greek superstars their respective handouts.

Day 1

Option:
Instead of a symposium, you may choose to interview one of these Greek superstars each day for six days. If you choose this option, focus on the person for that one day, pursuing his/her field of endeavor for the remainder of the period.

1. Begin Symposium phase.
2. Repeat Wheel of Fate procedure.
3. Pass out class set of SYMPOSIUM: BACKGROUND SHEET. Emphasize "How to act at a symposium" for the celebrities and how to behave for the audience. *Option:* Give a mini-lecture on Symposium.
4. Everyone should be in costume tomorrow. You, too, can find a sheet and make a simple chiton.
5. Make sure the eight participants for tomorrow know who they are (from the profile sheets and symposiarch's guide you handed out previously) and what they are to do.
6. If there is time and your oracle is prepared, have a session with the priestess.
7. Remind students to continue working on festival projects, if they have been assigned.

Day 2

1. Symposium Day.
2. This activity, with the seven celebrities and the symposiarch who acts as the emcee, must be closely supervised. Perhaps a few words about behavior to the audience (kept in their poleis). The game of kottabos should be controlled. Refer to Teaching Suggestions on page 00.
3. Make sure that enough time is allotted for all seven to be heard.
4. If you feel it is relevant to do so before the class period ends, remind everyone when the festival projects are due. Consider making a sign-up sheet so that students commit themselves to have their projects ready to present at a particular time. Make sure, too, that they all are aware of how to present their projects (i.e., list of resources, conclusions, etc.).

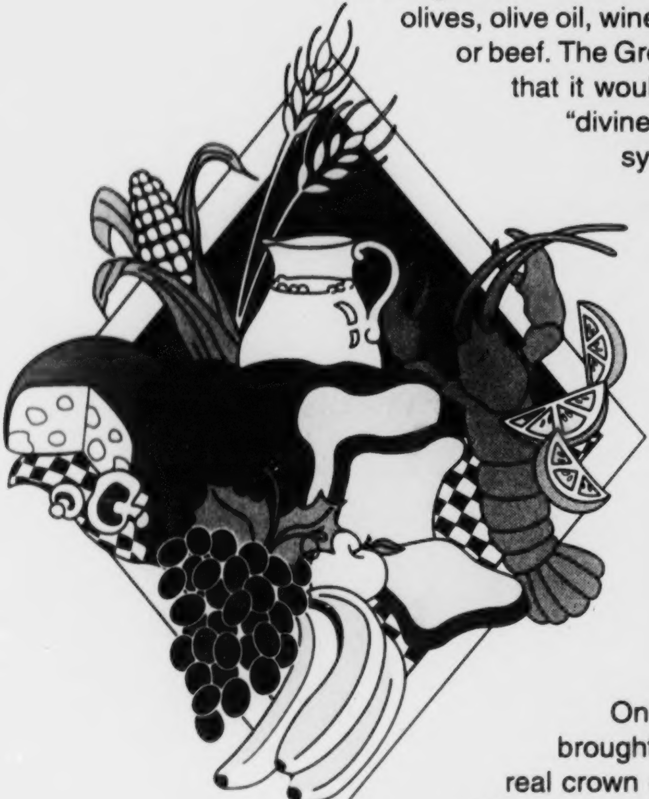
SYMPOSIUM: BACKGROUND SHEET - 1

Symposium—or "drinking parties"—was an important institution and event in the Greek's daily life because it was one of the few occasions when small groups could meet and enjoy each other's company in private. Most every other event was very public. Symposia often were literary discussions, but could change to philosophy, science, history, or mathematics at a moment's notice.

Whatever the subject under discussion, most symposia were convivial and festive, especially after gallons of wine were imbibed, acrobats and dancing girls performed, and after a few games of kottabos. In this game, woozy participants flung the dregs of their wine at a saucer balanced on a stand and tried to knock it over. It was fun for all, except the wives, who were, as always, kept out of sight to pursue more domestic tasks.

Before all this revelry took place, invited guests were treated to an evening meal. Greeks usually ate simple food: grains, bread, olives, olive oil, wine, a few vegetables, occasional fish, lamb, or beef. The Greeks drank their wine so diluted with water that it would take gallons to reach what they called "divine frenzy." Yet, for a special dinner party or symposium, fancier dishes might be prepared by a Sicilian cook: poultry, doves, geese, pork, mutton, oysters, snails, and maybe even shark. Grapes, cherries, nuts, pears, and plums might end the meal.

Invited guests usually wore their most elegant chitons and handsome sandals. As they arrived, a slave removed the guests' sandals and their feet were bathed. Most guests came with a body servant, who looked after the footgear and himations during dinner and the symposium.



Once dinner was finished, more wine was brought in by slaves. For the next few hours the real crown of the evening took place—drinking wine and carrying on elaborate discussions. Wide, huge kraters were passed out, the wine was poured, and the guests took their places again on the chairs and couches around the room. Those on the couches recline or lie down, with one arm free for eating

SYMPOSIUM: BACKGROUND SHEET - 2

and drinking. A company of Greek gentlemen might not revel in wine and dancing girls, but might be content with friends' conversation. Usually, though, the symposium was loud, rambunctious, and full of gaiety.

One of the first things done at the symposium was the selection of a symposiarch. He would guide the discussion, order the wine, and initiate the proceedings with a toast. A guest then sang a paean (**pe**-un), a short hymn in praise of Dionysus, the god of wine. The symposium had begun.

How to act at a symposium

1. Follow the lead of the chosen symposiarch.
2. When you can, speak and act spontaneously.
3. Take an active part in the discussion as well as answer the questions posed to you by the symposiarch. Avoid private conversations among yourselves.
4. Use "I" often, gesticulate, brag frequently, tell anecdotes.
5. Ask questions of other celebrities.
6. Participate in the game of kottabos. Toss colored water or lightly mixed cranberry juice into the saucer placed atop a stand in the middle of the room. Act a bit inebriated, but never lose control. Be merry. Two of you could play a game of "checkers" while the discussion goes on. Two others could play "dice."
7. Make a neat, clever nametag, unless the teacher has done this for you.

SYMPOSIARCH'S GUIDE - 1

As symposiarch, you will have the job of interviewing the celebrities and making sure everything goes smoothly during the symposium. Read this handout carefully and study the SYMPOSIUM: BACKGROUND SHEET available to all participants. As symposiarch, your duties include coordinating the evening's conversation, ordering the wine, offering a libation, casting a little incense upon the altar, and singing a paean to Dionysus. Try to get answers from your guests using the questions which follow and attempt to make the symposium's conversation as spontaneous as possible. If you want to add a flourish, interview these superstars as they enter and leave the symposium, as wrestlers on television might be interviewed. You'll need to write up two to three questions for each. Good luck!

Script guideline

Here is a suggested script for you to follow:

"Chaire (hah-**rrah**), fellow Hellenes, and welcome to our symposium. We hope all of you enjoy the stimulating conversation between our galaxy of superstars. Let's make sure everyone is acquainted, for we want a friendly, warm, and relaxed evening.

"First, we are privileged to introduce our most famous philosopher. Welcome to Socrates. 'Socrates, it is nice to have you on our symposium. Still wandering around Athens barefooted?' *(Pause)*

"Our next guest is our leading politician. He loves the center stage and he's made reforms so that more people can participate in our democracy. Please give a warm welcome to Pericles. *(Pause)*

"With Pericles is his woman. She's made a name for herself, although some feel she behaves too much like a man, let me introduce Aspasia. *(Pause)*

"Our fourth guest is one of our greatest sculptors. He personally carved those beautiful statues gracing the Parthenon. Say chaire to Phidias, the sculptor. *(Pause)*

"We've all read and memorized the *Iliad* and the *Odyssey*, right? They're full of heroic stories, adventure, and myths. Let's welcome the author. He really needs no introduction. Here he is, the bard from Chios, Homer. *(Pause)*

"Our next symposium guest has invented just about everything practical we use in our lives. He can get water to a higher level, stop an attacking army, and knows what pi exactly is. Say chaire to Archimedes, that scientist from Syracuse. *(Pause)*

"Our last invited guest at this special conversational feast is perhaps the most famous and respected general in all of history. He conquered the known world by the age of 33. How many men can we say that of? Let's welcome him now. He's mean, he's lean, he's blond, and some consider him a god—Alexander the Great. *(Pause)*

"Let's have a nice round of applause for our guests.

"Gentlemen and lady, it is indeed a distinct pleasure to welcome you all to my symposium. My name is _________, and I will be your symposiarch for this stimulating session. Recline comfortably, please; feel free to speak as you wish, although I do want to ask each of you some essential questions. If you wish more wine for your kraters, just wave a servant, and he or she will oblige. If you want to play a game of kottabos, by all means, give it a try. But please don't fling your dregs while others are talking. If you like, I'll direct two or three rounds during the evening.

"I'd like to start my questioning with Socrates."

Questions for Socrates

1. "Socrates the Athenian, why would anyone call you a gadfly? And, by the way, what is a gadfly?"
2. "Tell us how you used your Socratic Dialogue to bring a student closer to the truth?"
3. "Sir, why the constant questioning? Aren't you afraid of boring, irritating, or belaboring everyone?"
4. "What is truth, oh barefooted one, and did you ever find it?"
5. "Socrates, why did you drink the hemlock when you could have escaped from Athens and all those trumped-up charges against you?"

"Thank you, Socrates of Athens. *(Pause)*

"Now, Pericles the statesman, may I inquire about you and your achievements?"

Questions for Pericles

1. "Pericles, should we call you a politician or a statesman? In other words, are you concerned more with the next election or the next generation?"
2. "Does the fact that you were born with a silver spoon in your mouth have anything to do with your swift rise in Athenian politics?"
3. "As ruler of Athens during its Golden Age, are you most proud of the democratic reforms you initiated or the beautification of the city with temples, buildings, and statues?"
4. "We've all heard about your famous funeral oration to commemorate the Athenian dead during the Peloponnesian War against Sparta. Why should we revere that speech? What is in it?"
5. "Sir, are Athenians superior to other Greeks? Is Athens the school of Hellas?"

"Thank you, general and archon Pericles. *(Pause)*

Before we leave you sir to enjoy the wine and listen to others, we need to find out about the little woman in your life. She's made quite a splash in this city. Chaire, Aspasia, liberated woman of Athens."

Questions for Aspasia

1. "Aspasia, don't Greek men hate you?"
2. "What if all women did what you did? Athens would be in an uproar, don't you agree?"
3. "What was it like, having your home turned into a meeting place for the great men of Athens?"
4. "You came to Athens as an immoral woman, forced Pericles to leave his wife, moved in with him, and bore him an illegitimate son. Scandalous! Then you set up a permanent meeting place for Athens' scholars and intellects. Do you suppose other Greek women are jealous of what you've become, or are you in their eyes just another high-class prostitute?"
5. "How should history remember Aspasia, liberated woman of Athens?"

"Thank you, Aspasia. *(Pause)*

SYMPOSIARCH'S GUIDE - 4

"Our next symposium star worked for Pericles on the beautification of the Acropolis, especially when he supervised the building of the Parthenon for 15 years. Here is the man with the skilled hands. Greet, please, Phidias the sculptor."

Questions for Phidias

1. "Phidias, how did you get to be a sculptor?"
2. "Sir, how were you able to obtain such an important commission—to build, supervise, and oversee the construction of the magnificent Parthenon?"
3. "What about this Parthenon? Tell us about this edifice."
4. "Sir, what makes a great sculptor?"
5. "What distinguishes your particular style?"
6. How did you run into trouble while carving statues for the Parthenon? What eventually happened to you?"

"Thank you, Phidias the sculptor. *(Pause)*

"They've been called the Hellenes' bibles, for in them contain everything about our character, our virtue, our heroes, our religion, and our dreams. Of course, I refer to the *Iliad* and the *Odyssey*, those two great epic poems which serve as textbooks to our youth. Here's the author. Please welcome a man from the island of Chios, Homer the bard."

Questions for Homer

1. "Homer of Chios, are you the world's greatest poet?"
2. "Sir, did you really compose both epics? Some scholars doubt the fact that you did."
3. "You've been called a bard. What is a bard?"
4. "Did the Trojan War, the setting of the *Iliad*, really take place? How can you prove it?"
5. "Sir, tell us the plots and memorable characters of your poems."
6. "How extensive was your influence on Greeks over the centuries?"
7. "Homer, treat us to some of your immortal words, won't you?"

"Thank you, Homer of Chios. *(Pause)*

"Enough of writers, politicians, and sculptors. Let's turn now to an inventor and scientist. Greece has produced an abundant number of curious men who drew up the basic principles of our physical world. No one, however, had a greater influence than our next guest. A warm reception, please, for Archimedes of Syracuse."

Questions for Archimedes

1. "Sir, how do you account for all the great discoveries by Greek scientists?"
2. "What are your particular achievements?"
3. "We're curious about the cylinder-encased screw you invented. How does it work?"
4. "What about this bath you took and something about yelling 'Eureka!' as you ran down the street 'el buffo'?"
5. "Could you explain a theory or two of yours—before you spill all your wine?"

"Thank you, Archimedes of Syracuse. *(Pause)*

"The Greek impact on history wouldn't have been so great if this last guest hadn't spread our culture and civilization all over the world. Along with Rome's famous Julius Caesar, Alexander the Great is the most famous military commander in the ancient world."

Questions for Alexander the Great

1. "Alexander, are you a real, genuine Greek? Explain, please."
2. "General, are you just another military dictator in world history?"
3 "What were your ideas about the occupation of these new islands you conquered?"
4. "Sir, explain all about this Hellenistic Era ushered in by your death? Was it, too, a Golden Age?"
5. "Would you say you left a better, more understanding world than the one into which you were born?"
6. "Alexander, how would you best want to be remembered?"

"Thank you, Alexander the Great. By the way, what's blond, conquered the world, and purple? Answer: Alexander the Grape. Unless we all want to play kottabos again, I think we've all had the chance to sort out who's who, and clearly illustrate what the Greek genius is. Thank you all for participating in our symposium. A big hand for our Hellenic superstars."

PROFILE: Socrates - 1

Who you are

You are Socrates, the gadfly. Along with Plato and Aristotle, you will be remembered as one of the three most famous Greek philosophers in history. You have been selected to exchange ideas with some other Greek celebrities during this symposium. It is vital that you read this handout carefully, review answers to the questions you will be asked, and get into character with an appropriate costume and makeup.

You were born in Athens about 470 B.C., but history knows less than it wants to about you because you wrote nothing—no books, no treatises, no articles. Other sources tell us, however, enough to piece together a biography.

Your most famous pupil was Plato, who wrote down your teachings in the famous Socratic Dialogues *and the important work* The Republic.

- You were a great teacher in Athens and roamed the city in your prime, teaching young men how to question authority and how to think.
- As an older adult you married Xanthippe, an ill-tempered woman, who bore you three sons. From her you learned patience, it has been noted.
- You had no special interest in political affairs in Athens, but records indicate that as a soldier you honorably performed your military and civic duties. You did serve a term as president of the Boule, an executive council chosen by lot.
- In the last confusing years of the fifth century B.C., some Athenians engaged in power struggles brought serious charges against you: you were not religious toward the gods and you corrupted the youth of the polis. *These charges were leveled on an aged philosopher who wandered along the agora!*
- A trial followed these charges. You refused to admit any wrongdoing and continued to be irreverent, irritating your accusers. A conviction was handed down with a sentence of a fine of 30 minas ($1,000), but you refused to escape from jail. Offered banishment from your city-state or suicide by drinking hemlock poison, you chose the latter in 399 B.C. because leaving your magnificent Athens was worse than death!

Wisdom you'll impart

1. As a "philosopher," you must make the wisdom of Socrates understandable. Try to capture the essence of Socrates' beliefs.
2. As you educated yourself, you worked to understand why things happened in the world. You asked questions, questions, and more questions. You always pursued the *why* of things. You found that

you continually had to question persons about the truth they felt they knew. Then you began to doubt whether or not these persons really did know truth.

3. In what became known as a "Socratic Dialogue" or "Socratic Method," you methodically and repeatedly examined someone else's ideas. This process might eventually lead you to discover truth. Usually this search started with a question about the virtues of one of your student followers. Pressing mercilessly about why he believed a certain way, you challenged the student incessantly with difficult questions—mostly of the "why" type. As more and more questions were posed and challenged, and answers ridiculed, the student became offended and irritated, especially when you pointed out flaws and inconsistencies in the student's arguments.
4. Though it appeared that you had a negative purpose, the real intent of your Socratic Dialogue was to reveal the student's ignorance. Yet, if after the most grueling cross-examination, the student shows consistency and argues well, you might consider his knowledge as truth.
5. In most discussions, you rarely introduced the topic or put forward a thesis. Usually the student himself would ask, for example, "Socrates, is man more clever than the gods, if man himself has invented the gods?" To which Socrates might say, "Why do you use the word 'clever'?" Or "Are you saying that the gods have no place in a clever Greek's world?" Oddly, your statement about not knowing anything yourself is irony (an apparent contrast between what is said and what exists).
6. Although you were known as a gadfly (a person who irritates or annoys), the brightest young men in Athens were attracted to your teachings. Your ability to make men think deeply about ideas and to rethink their beliefs, and your willingness to be open-minded, made you a powerful and inspiring teacher. Since your time in ancient Athens, the Socratic legacy has challenged people for more than 24 centuries. Through the years people have been fascinated and intellectually stimulated by your teachings.

PROFILE: Socrates - 3

How to be Socrates

Do some research to increase your understanding of this Greek man. Find a picture of him and note that he was short, bald, bearded, and rather ugly, with a flat nose and bulging eyes. He dressed raggedly, and, except for his large intake of fine food, shunned most material things and pleasures. He was famous for self-denial and his robustness. Therefore, play him as a kind of obnoxious, fat man. Irritate everyone else by asking questions as much as you can. Ask the emcee questions. Ask the serving girls questions. Ask a question of a question—lots of "whys." Try to find or make a chiton, a white beard, a rubber skull cap to wear. Know the answers to the questions which follow. Above all, have fun with the character.

Questions to expect

1. "Socrates the Athenian, why would anyone call you a gadfly? And, by the way, what is a gadfly?"
2. "Tell us how you used your Socratic Dialogue to bring a student closer to the truth?"
3. "Sir, why the constant questioning? Aren't you afraid of boring, irritating, or belaboring everyone?"
4. "What is truth, oh barefooted one, and did you ever find it?"
5. "Socrates, why did you drink the hemlock when you could have escaped from Athens and all those trumped-up charges against you?"

PROFILE: Pericles - 1

Who you are

You are Pericles, the Athenian politician. Your name embodies the Golden Age of Greece in the fifth-century B.C. polis of Athens. As a statesman and ruler, you exerted a strong influence upon every aspect of Athenian life from 461 to 429 B.C. You sponsored many democratic reforms that enabled more active participation by citizens than ever before. In doing so, you brought Athens to the summit of power and glory. It is vital that you carefully read both this handout and the SYMPOSIUM: BACKGROUND SHEET. Review answers to questions you will be asked, and get into character with an appropriate costume.

You were born into a wealthy and prestigious Athenian family in 495 B.C. Everything in your background seemed to point to your eventual success. Your father was a celebrated soldier; your mother was the niece of Cleisthenes, who was regarded as the founder of Athenian democracy; your teachers were the best that could be attained.

You rapidly move up the political ladder. By 461 B.C. you were the leader of the dominant popular party, holding for many years the title of strategos, or general. For the next 30 odd years Athens was Pericles, and the polis gloried in its so-called Golden Age of Greece. Never in history have more citizens participated in government, nor have more artists and scientists flourished than under your support. Some historians refer to this period as the Age of Pericles or Periclean Greece. It is a tribute to your wise leadership.

The glory days didn't last forever. In fact, they lasted until 429 B.C. In 431 B.C. war broke out between Athens and Sparta and their rivals. The conflict turned out to be suicidal for Greece. Athens lost to Sparta. After a long siege, Spartans occupied your city. However, you weren't around to see the disaster. You died of the plague two years into the 30-year war.

Your goal was to make Athens beautiful, strong, and a commercial power second to none. You meant Athens to be supreme on the land and on the sea. You made sure Athens retained leadership in the Delian League (allies in the Aegean and along the Asia Minor coast), established colonies, and built the Long Wall from Athens to its port, Piraeus, thus fortifying the capital and guaranteeing access to the sea whatever circumstances might prevent it.

Wisdom you'll impart

1. While you were the Athenian ruler, your polis flourished. Although no society of any great size has ever had a "pure" democracy, Greeks in Athens enjoyed life to the fullest under your reign, in spite of several flaws—women couldn't vote, slavery existed, and foreigners were not citizens.
2. Some of your reforms which increased democracy in Athens included paying the less affluent Athenians for public service so they could afford to participate in government, electing magistrates by lot, and giving supremacy to the popular-elected assembly. These three reforms permitted the widest possible participation by citizens.
3. You were an enthusiastic patron of the arts and letters. Consequently, Athens saw a flowering of great works. Millions of drachmae went to pay for the construction of public buildings and temples, including the elegant Parthenon atop the Acropolis. Among the celebrated and talented figures who thrived in Athens at this time were Socrates the philosopher, Euripides the author, and Phidias the sculptor.
4. Perhaps your greatest legacy was the funeral oration you delivered in 431 B.C., honoring the Athenians who died fighting Spartans in the first year of the Peloponnesian War. Excerpts from that speech, which sum up the best of what Athenian life meant, include:
    - "Our constitution is named a democracy, because it is in the hands not of the few but of the many."
    - "In our public arts we keep strictly within the control of law."
    - "We are lovers of beauty without extravagance, and lovers of wisdom without unmanliness."
    - "Wealth to us is not mere material for vain glory but an opportunity for achievement."
    - "We are not alone among mankind in providing men benefits, not on calculations of self-interest, but in the fearless confidence of freedom."
    - "Such were the men who lie here and such a city that inspired them."
5. You understood the uniqueness of the Greek character. When you said, "Future ages will wonder at us, as the present age wonders at us now," you were speaking of that uniqueness. Later when you said, "Athens is the school of Hellas," a pride in your own polis showed through.

PROFILE: Pericles - 3

How to be Pericles
Act like a leader. Pericles was a man who commanded respect, as no doubt most of the celebrities in the symposium did. Wear a Greek costume and try to add flourishes—beard, pointed helmet—so that you resemble pictures of Pericles in books and encyclopedias. The most famous picture of him shows him wearing a pointed helmet like the goddess Athena.

Questions to expect
1. "Pericles, should we call you a politician or a statesman? In other words, are you concerned more with the next election or the next generation?"
2. "Does the fact that you were born with a silver spoon in your mouth have anything to do with your swift rise in Athenian politics?"
3. "As ruler of Athens during its Golden Age, are you most proud of the democratic reforms you initiated or the beautification of the city with temples, buildings, and statues?"
4. "We've all heard about your famous funeral oration to commemorate the Athenian dead during the Peloponnesian War against Sparta. Why should we revere that speech? What is in it?"
5. "Sir, are Athenians superior to other Greeks? Is Athens the school of Hellas?"

PROFILE: Aspasia - 1

Who you are

You are Aspasia, liberated woman of Athens. Persons living in Athens from 450 B.C. to 430 B.C. would likely have heard of you. In those years you lived with Athens' great leader, Pericles, and, with him, set up a meeting place for the most distinguished and learned men of your time. Your exceptional beauty and assertive nature in a male world has earned you a place in the upcoming symposium to exchange ideas in an informal manner. It is vital that you read this handout carefully, wear an appropriate costume, and enter the discussions. You may not have a major role, but you should bring up how women in Greece were treated as well as your personal accomplishments.

Wisdom you'll impart

1. Not much is known about your early years, but once you became mistress of Pericles, your name becomes well-known. Born at Milesia, on Asia Minor, you came to Athens and soon were seeing Pericles, Athens' great statesman and ruler. He became captivated with you and left his wife to be with you.
2. Most women in Greece lived secondary, supporting roles, keeping house, raising children, and mostly being hidden from the excitement and responsibility of a man's world. You were not this type of female. Indeed, you were a hetairai (a liberated woman who wanted companionship and freedom outside the marriage "trap"). Today people might label you a prostitute. However, since prostitution and morals in general were very different in ancient Athens, perhaps this label is unfair.
3. In any case, when you arrived in Athens about 450 B.C., you opened a school of rhetoric and philosophy. You also encouraged women to be seen in public more often and supported higher education for women. Many girls of respected families came to your classes, and some husbands accompanied their wives. Your lectures at the new school attracted Athenian elite, like Socrates, Anaxagoras, Euripides, Phidias, and Pericles. It was said that Socrates admitted he learned eloquence from you.
4. Pericles became enchanted with you. When his wife's attentions were directed to another man, Pericles arranged a divorce. He then promptly brought you to his home. By his own law of 457 B.C. he could not make you his legal wife, since you were of foreign birth. Therefore, any child of your union would be illegitimate and thus ineligible to become an Athenian citizen and perhaps follow Pericles' footsteps. Pericles demonstrated his passionate love for you by kissing you upon entering or leaving the home and by limiting his

social life outside his home. He seldom went out, except to the council hall or the agora.

5. With a devoted man in tow, you set up a permanent rendezvous for Athens' scholars, artists, scientists, writers, philosophers, and statesmen of the polis. They delighted in you, and you in them. One could say that you, Aspasia, were the uncrowned queen of Athens. You gave the city-state examples of fashion and mental and moral freedom.
6. While it lasted, your life in Athens was truly remarkable for a woman. While most Hellenic females lived quiet lives of drudgery, you enjoyed excitement and near equality with men—great men. Critics, however, attacked you constantly. You were made fun of in the theater. Finally, you were put on trial for impiety (not revering the gods). The likely reason, however, was your influence on Pericles' political decisions. Luckily, you were acquitted. A court of 1,500 jurors decided your fate. Pericles tearfully spoke in your defense.
7. When the Peloponnesian War broke out, your world collapsed. Two sons from Pericles' first marriage died in the plague. Your son by Pericles was made an Athenian by special degree, and during the war he attained the rank of general. In 429 B.C. Pericles became a victim of the plague. Soon after, you took up with the vulgar Lysicles.

How to be Aspasia

Aspasia must have resembled a suffragette of the early 1900s. Play her as an eloquent crusader. She should be exciting, attractive, and charming. Wear appropriate Greek costume, hairstyle, and jewelry. Sit or recline with Pericles during the symposium, but make it clear to everyone that you are an independent soul.

PROFILE: Aspasia - 3

Questions to expect

1. "Aspasia, don't Greek men hate you?"
2. "What if all women did what you did? Athens would be in an uproar, don't you agree?"
3. "What was it like, having your home turned into a meeting place for the great men of Athens?"
4. "You came to Athens as an immoral woman, forced Pericles to leave his wife, moved in with him, and bore him an illegitimate son. Scandalous! Then you set up a permanent meeting place for Athens' scholars and intellects. Do you suppose other Greek women are jealous of what you've become, or are you in their eyes just another high-class prostitute?"
5. "How should history remember Aspasia, liberated woman of Athens?"

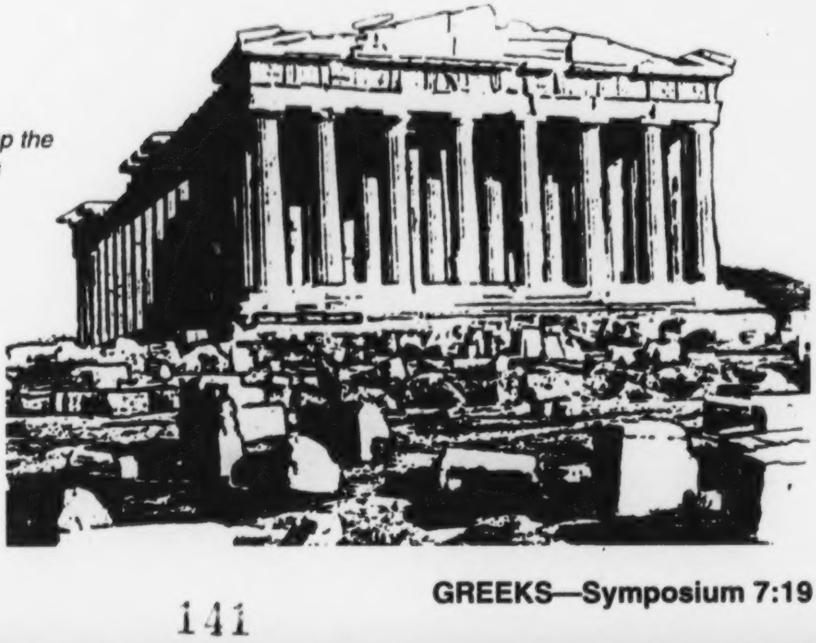
PROFILE: Phidias - 1

Who you are

You are Phidias, the Athenian sculptor of the fifth century B.C. Though not as famous in world history as Socrates, Alexander the Great, or Pericles, you have few rivals in history. You have been chosen to "recline" at this symposium of Greek celebrities to enrich the exchange of ideas between fellow Hellenes. It is important that you read over this handout carefully, review answers to questions you will be asked, and get into character for Symposium Day by finding an appropriate costume and sculptor's tools—chisel and small hammer.

You were born in Athens about 480 B.C. As you grew you were trained for a career as a painter and sculptor, probably by the great Hegins of the same city-state. As an adult you carried out public commissions in various cities all over Hellas, including Delphi, Thebes, Plataea, and Olympic, but mostly you worked in your hometown of Athens.

In 447 B.C. you were appointed by Athenian archon Pericles to oversee the great building program to make the most famous and beautiful building in all of the ancient world—the Parthenon atop the Acropolis. The work took 15 years. The completed masterpiece would point out the new patriotism, reverence for the gods, and the powerful growth of Athens, your proud city. With ample public funds, you designed all the sculpture of the Parthenon, supervised the entire building project, and, on your own, carved three huge figures. It was an awesome task, but the results have awed generations of people who visit Athens.



The Parthenon atop the Athenian Acropolis

It wasn't all roses, however, as some political enemies accused you of stealing some of the gold from one of the statues you carved. Luckily, weighing the gold still on the statue proved you hadn't taken any and you were cleared. Another charge stated that you carved facsimiles of yourself and Pericles in Athena's shield, thus showing impiety toward the gods.

Your biography becomes hazy at this point. Some scholars believe you died in prison; others think you escaped to Olympia. In any case, you died, at age 50, in 430 B.C.

Wisdom you'll impart

1. As one of history's greatest sculptors, try to act like an authority on the subject. The great sculptors endow their works with a sense of life, and your work is perhaps the first in history to display this quality. Sculptors also need to give grandeur, balance, and serenity to their figures.
2. Sculptors are masters of architecture. There is a certain style in great works which distinguishes the creator. Your masterpieces show the Phidias style. They include Athena at Pellene, Aphrodite Ouramia at Elias, Amazon at Ephesus, Zeus at the temple of Olympia, Athena Parthenos in the Parthenon, Apollo Parnopios and Athena Promachos on the Athenian Acropolis. Two of these statues were about 40 feet tall. One was placed at Cape Sounion where sailors felt safe once they spotted the sun glinting off the statue's helmet and spear.
3. Much of your work on the Parthenon's friezes and pediments, perhaps the Phidias masterwork, is on display today in the British Museum.
4. The Parthenon stands as one of man's most noble structures. Its size is 228 feet (side) and 101 feet (front). Forty-six majestic Doric columns surround it; the average pillar is 34 feet in height and six and a quarter feet at the base. The marble-carved pediments depict elaborate stories, myths, and great battles. The friezes, too, are full of marble tales of heroic Greek endeavors. For 24 centuries the Parthenon has been a model for artists and architects, justifying its immortality and the talent of its sculptor Phidias. Interestingly, there are hardly any straight lines in the Parthenon. What may seem level and straight is only an illusion, for the Greeks abhor rigidness, right angles, and unnaturalness. Marvelously subtle curves replace straight lines and sharp angles. Inside it is even more spectacular. The interior is a tribute to Athena, the matron goddess of Athens, where Greeks honor and worship her as no other god in their

religion. Athena Parthenos is 40 feet tall. She is decorated in jewels, gold, and ivory. Athenians, when ready to pray to her, will say, "Athena, queen of the Aegis, by whatever name thou lovest best, give ear. Grant me . . . ."

How to be Phidias

Do some visual research to increase your knowledge and understanding of Phidias and sculpting in general. Try to find pictures of your works and what you possibly looked like. If you can't find such a picture, imagine the appearance of a typical artist and "sculpt" a character from it. Carry sculptor's tools (i.e., small hammer and chisel). Perhaps you could be working on something as you participate in this symposium. Since you are not known for your theories or great conquests, you will not be a dominating force on Symposium Day. Just do your job. Answer the questions you are asked.

Questions to expect

1. "Phidias, how did you get to be a sculptor?"
2. "Sir, how were you able to obtain such an important commission—to build, supervise, and oversee the construction of the magnificent Parthenon?"
3. "What about this Parthenon? Tell us about this edifice."
4. "Sir, what makes a great sculptor?"
5. "What distinguishes your particular style?"
6. "How did you run into trouble while carving statues for the Parthenon? What eventually happened to you?"

PROFILE: Homer - 1

Who you are

You are Homer, the bard. You are probably the first great man of letters in western civilization, and that fact requires that you be a part of the symposium panel. While some doubt that you composed the influential *Iliad* and *Odyssey* epic poems alone, most scholars are content to give you full credit for these magnificent works of Greek history, mythology, and character. Hopefully, your participation in this informal exchange of ideas will enrich the proceedings and allow observers to understand who you are and the masterpieces you wrote. Read carefully this handout and the SYMPOSIUM: BACKGROUND SHEET handout, review answers to questions you will be asked, and get into character for Symposium Day by finding an appropriate costume and flourishes to create the Homeric persona.

Very little is known of your life outside the fact that you composed the *Iliad* and the *Odyssey* somewhere between 800 B.C. and 700 B.C. Scholars believe the events of the Trojan War and Odysseus' voyage home, which are the subjects of these two epic works, took place in the 1200s B.C. Because many believe that you were blind, throughout history you have been called the "blind bard." (A bard is a wandering poet.) William Shakespeare, writing in England in the 1500s, was known as the Bard of Avon. It is probable that you lived in the eastern Aegean Sea and perhaps lived on the island of Chios (**kee**-ohs).

Wisdom you'll impart

1. During excavations in the ruins of Troy and ancient Greece, archaeologists nave found evidence to confirm a historical basis for many of the things you set down in both epic poems. Heinrich Schliemann, an amateur archaeologist, located Troy in Turkey above the Dardanelles during excavations from 1871 to 1882. He not only read the *Iliad* but also carried it as he dug in a small hill he believed to be the remains of your Troy. It was Schliemann's renewed interest in the Homeric question (one poet? two? or several?) and in the events in the real Trojan War centuries ago that provided these answers.
2. There won't be time at the symposium for you to summarize both epic poems, but here's a brief synopsis of each.
   - The *Iliad* is a long epic poem about proud heroes at war. All of the action takes place outside the wall of "windy" Troy in the 10th and final year of a prolonged war between the Trojans of Asia Minor and the Achaean Greeks from the mainland. The cause of the conflict, as written in the poem, was the abduction of princess Helen by the Trojans. Historically, it was probably the excessive tribute demanded by the Trojans to pass through the

   Dardanelles to the Black Sea which caused the war. In any case, the *Iliad* is full of heroes on both sides, dramatic deaths, and episodes of intervening gods and goddesses. Private duels between champions highlight the poem you wrote. Famous characters include Hector, Paris, Achilles, Helen, and Agamemnon.

   - The *Odyssey* is the story of Odysseus (or Ulysses), a survivor of the Trojan War. In the *Iliad,* Odysseus is called clever, for it was his idea to build a large wooden horse to get within the walls of Troy. This epic poem, however, has little to do with war. It is an adventure story, full of exciting characters, episodes, and mishaps. It traced the hero's stormy journey (or odyssey) from Troy to his home on the island of Ithica, west of mainland Greece. Odysseus is confronted with every obstacle imaginable, and only his cunning and his courage save him. He meets seductive women, a one-eyed monster named Polyphemus (son of Neptune), and a whole field of would-be suitors for his wife Penelope, men whom he kills upon his return. Famous characters include Odysseus, Penelope, Telemachus, and Circe.

2. After your era, Greeks for hundreds of years recited your poems of adventure and courage. Copies of them became basic textbooks and bibles to Greek youth. Using them, they learned to read, frequently memorizing entire portions to use in speeches or everyday conversation to argue a point. In most cases, a reference to Homer would settle a dispute or point. Furthermore, both the *Iliad* and *Odyssey* were part of an oral tradition, which means generations passed down the epics orally—in effect, memorizing them and reciting passages around a blazing fire at night.
3. Your influence, needless to say, was immense. Besides being the bible for all Greeks for centuries, the *Iliad* and *Odyssey* provided plots and characters for later playwrights like Aeschylus, Euripides, and Sophocles. No one man and his literary works, outside of Shakespeare, has had more impact on literary history.

PROFILE: Homer - 3

How to be Homer

Come in Greek costume, use a cane, and pretend you are blind—all flourishes to give your character credibility. *Carry a copy of your masterpieces and have memorized the opening lines (and possibly some other passages?) of a few of your key works.* Refer to some of your characters (e.g., Odysseus, Hector, Achilles, Helen, Polyphemus).

Questions to expect

1. "Homer of Chios, are you the world's greatest poet?"
2. "Sir, did you really compose both epics? Some scholars doubt the fact that you did."
3. "You've been called a bard. What is a bard?"
4. "Did the Trojan War, the setting of the *Iliad,* really take place? How can you prove it?"
5. "Sir, tell us the plots and memorable characters of your poems."
6. "How extensive was your influence on Greeks over the centuries?"
7. "Homer, treat us to some of your immortal words, won't you?"

PROFILE: Archimedes - 1

Who you are

You are Archimedes, perhaps the most famous scientist, mathematician, and all-around genius of the ancient world. Some scholars call you "the father of experimental science," because you tested all of your ideas by experimentation. As an inventor, you introduced the world of the third century B.C. to the Archimedean screw, catapults, grappling hooks, and different kinds of practical levers and pulleys. You have been chosen to participate in this symposium of Greek celebrities to enrich the exchange of ideas between fellow Hellenes. It is important that you read this handout carefully as well as the SYMPOSIUM: BACKGROUND SHEET. Review answers to questions you will be asked. Get into character for Symposium Day by finding an appropriate costume and, hopefully, some simple inventions of your brilliant creation.

You were born around 287 B.C. and died in 212 B.C. A Roman soldier, not knowing who you were, ran you through with his sword. You lived most of your life in the Greek colony of Syracuse on the Mediterranean island of Sicily. Much of your work was done for Hiero, the king of Syracuse. Most of your achievements were in science; the problems you solved were accomplished by using mathematics. Many of your discoveries seem so simple and obvious to later generations of scientists. To the Greeks, however, you were the first to explain how and why things happened.

Wisdom you'll impart

1. From the start you need to make it clear that the natural curiosity of Greeks produced many great scientists, all of them living before you. Therefore, be humble about your own glories and pay tribute briefly to these men who certainly paved the way for your successes:
    - Thales was the first known scientist to develop the scientific method. He wrote that all things come from water; predicted a solar eclipse in 585 B.C.
    - Anaximander claimed all things evolved from the simple to the complex.
    - Aristarchus concluded that the earth revolves around the sun.
    - Hippocrates, founder of scientific medicine, created the Hippocratic Oath which, to this day, doctors pledge to uphold.
    - Euclid collected and organized all existing knowledge about geometry, creating most of its rules and axioms.
    - Heraclitus, Polycrates, Euipedocles, Erathosthenes, Ptolemy, and Hipparchus are others to mention (if you have time to research their achievements).

2. Perhaps your most impressive scientific discovery was the Archimedean screw, a device for raising water by the use of a large hand-driven machine. Enclosed in a cylinder, the lower half of the screw is placed in water; the upper half or end has a handle by which the apparatus can be turned. Water is forced up the cylinder from one spiral to another until it flows out of the upper, open end. During and since your era, this simple but practical tool has been used, especially in places like Egypt, for draining and irrigating land.
3. In that same vein, you worked with the idea of the displacement of water. Trying to solve a thorny problem for the king of Syracuse, you noticed that when you stepped into a full tub of bath water, some of the water spilled over the side. You reasoned that if you somehow caught the displaced water in a container, weighed and measured it, its entire volume would equal the volume of your own body. Legend has it that you were so excited about your discovery, you ran into the street, naked and dripping wet, screaming, "Eureka!" (I found it!)
4. You also made discoveries in mathematics and physics. You found a way to determine a more exact value of pi (the ratio of a circle's circumference to its diameter). You showed that the value of pi is between 3-1/2 and 3-10/71. Thus, many difficult problems involving the area of circles and the volume of cylinders became easier to answer. Moreover, you were the first person to use methods now used in calculus, a higher form of mathematics.
5. Another of your inventions is the catapult. You invented this weapon to shoot rocks at an enemy, in your case a besieging Roman army. It deterred the Romans for a while, but eventually the skilled soldiers captured Syracuse, and one confused soldier killed you.

PROFILE: Archimedes - 3

How to be Archimedes

Since we're not sure just what the real Archimedes looked like, you're on your own to develop his persona, costume, and flourishes. Wouldn't it be a plus if you dressed like a Greek and brought in an Archimedean screw to demonstrate (perhaps this could be your Festival Project)? Maybe you could visually demonstrate the displacement of water with a small vessel. In any case, play Archimedes as a learned man, equal parts scientist, mathematician, and inventor. You might study how to use an abacus if you plan to explain how the Greeks utilized this primitive "counter." Finally, try to explain how the Greeks used letters for members to work out problems in math on wax tablets.

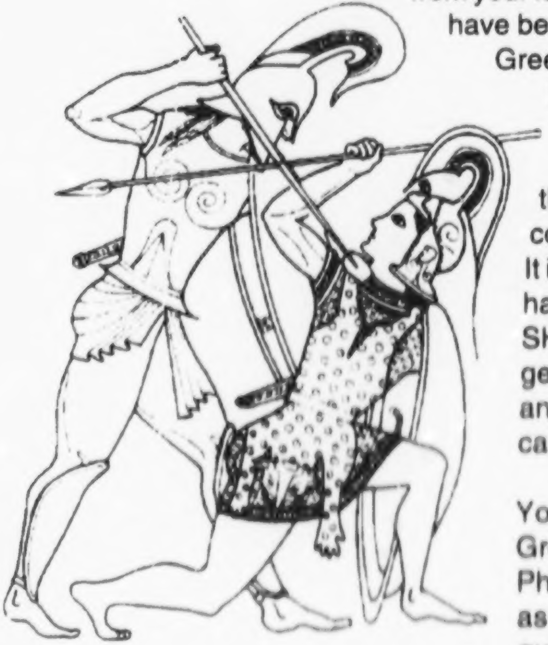
Questions to expect

1. "Sir, how do you account for all the great discoveries by Greek scientists?"
2. "What are your particular achievements?"
3. "We're curious about the cylinder-encased screw you invented. How does it work?"
4. "What about this bath you took and something about yelling 'Eureka!' as you ran down the street 'el buffo'?"
5. "Could you explain a theory or two of yours—before you spill all your wine?"

PROFILE: Alexander the Great - 1

Who you are

You are Alexander the Great, possibly the most famous general and world conqueror in all history. You were not actually born in Greece, but in nearby Macedonia. As a young man you were tutored in all things Greek by Aristotle, but the practical side of your education came from your father, the warrior-king, Philip II of Macedonia. You have been chosen to take part in this symposium among Greek superstars because with all the scholars, artists, and politicians represented, the panel needed a general's viewpoint of Greek history. Besides, Greek culture and civilization were spread throughout the known world as a result of your conquests. Truly, you deserve a say in this activity. It is vital that you do the following: carefully read this handout and the SYMPOSIUM: BACKGROUND SHEET, review answers to questions you'll be asked, get into Alexander's character as best you can with an appropriate costume, and use mannerisms typical of a military personality.



You were born in Pella, Macedonia, northeast of Greece proper, in 356 B.C. Your parents are King Philip II and his wife Olympia. Raised and educated as a Greek, by the age of 16 you showed the skill and qualities of leadership. At that age you served as regent for your father and subdued an uprising of Illyrian tribes. At 18 you spearheaded your father's victory at Chaeronea over the divided Greek city-states, despite the warning of the threat by the great orator, Demosthenes. At the age of 20, you became king of Macedonia when your father was assassinated by unidentified enemies. Quickly you put down rebel forces and occupied Greece.

A greater danger than a Greek rebellion, however, was the always-present Persian Empire which stretched from Asia Minor to India. This empire had authority over hundreds of peoples, customs, and languages. In 334 B.C. you crossed the Dardanelles and began your conquest of the Persian menace.

During the next 12 years you won several important battles and routed the enemy. Military historians marvel at your strategies at Granicus (334 B.C.), Issus (333 B.C.), Tyre (332 B.C.), and Arbela (331 B.C.). You also captured and occupied the major Persian cities of Babylon, Susa, and Persepolis; seized the Persian imperial treasury of 180,000 talents in bullion and coins; pushed beyond the Persian Empire to

PROFILE: Alexander the Great - 2

march into the unknown world to India and in doing so added immeasurably to the world's maps. You built a chain of 70 cities from which to administer the new empire. Many of these cities carried the name Alexandria, including the one in Egypt which served as a center for learning for centuries. You retreated from the Indus River in India to Babylon, where in 323 B.C., at age 33, you died. It seemed you fulfilled the prophesy at your birth of a short but glorious life.

Wisdom you'll impart

1. While you should relate the extent of your great conquests and the nature of your military genius at certain battles, it is also vital that you express the real meaning of your conquests.
2. On your odyssey you took along architects, scholars, naturalists, and artists. As the armies marched, fought, and conquered the various people within the empire, these noncombatants also did their jobs. They studied, mapped, calculated, and constructed as they accompanied you and your soldiers.
3. Because you were educated by Greeks, your attitude about conquered peoples perhaps was a first for a conqueror. About 330 B.C., you began to treat these vanquished like equals. In most cases, you allowed leaders to continue their authority, religions to be practiced, and encouraged a sense of understanding and tolerance. In this new cosmopolitanism, people within a large "country" lived in peace and harmony.
4. Perhaps your greatest achievement was that you spread Greek culture and civilization all over the known world. You drove yourself to create a commonwealth of peoples with Greek as a universal language. You encouraged your soldiers to marry native women, adopt native customs, and, in general, blend into this new world you created.
5. In effect, you were attempting to "Hellenize" the world. Your love of all things Greek made you want to redo the empire in Greece. This new age became known as the Hellenistic Era (323 B.C. to 100 B.C.). It was a time of magnificent accomplishments. Especially notable was the successes at Alexandria, Egypt, including a 370-foot lighthouse in the harbor which became one of the Seven Wonders of the Ancient World, and a huge library containing more than a half-million papyrus rolls. Oddly, you and your father snuffed out Greek political independence. However, in the era that followed your conquests, Greek creativity, including art, literature, science, architecture, and philosophy, flourished all over the world.

PROFILE: Alexander the Great - 3

How to be Alexander the Great

Play him like a Greek god. March in accompanied by a corps of soldiers. Have them bow to you. Wear a curly blond wig, but wear no beard. Pull out your sword to emphasize points during the symposium. Study up on a battle or two in which you fought. Perhaps try to explain one such battle to the others in the symposium by using toy soldiers. Explain your father's ideas of the phalanx. Re-enact your death scene in detail. Explain your goals for this new age you ushered in.

Questions to expect

1. "Alexander, are you a real, genuine Greek? Explain, please."
2. "General, are you just another military dictator in world history?"
3. "What were your ideas about the occupation of these new islands you conquered?"
4. "Sir, explain all about this Hellenistic Era ushered in by your death? Was it, too, a Golden Age?"
5. "Would you say you left a better, more understanding world than the one into which you were born?"
6. "Alexander, how would you best want to be remembered?"

SYMPOSIUM NOTE SHEET - 1

Real name: ____

Greek name: ____________________________ Polis: ________________

1. **Introduction**

   A. Definition:

   B. Importance:

   C. Activities:

      1. Kottabos

      2. Eating

      3. Clothing

      4. Discussion

SYMPOSIUM NOTE SHEET - 2

Real name: ______________________________

Greek name: ____________________ Polis: ______________

2. **Speaker Chart**

Speaker	Famous for ...	Main ideas ...
Socrates		
Pericles		
Aspasia		
Phidias		
Homer		
Archimedes		
Alexander the Great		

PHASE 7: FESTIVAL - 1

Introduction

This two-day phase offers your students a chance to demonstrate, sing, dance, illustrate, compose, bake/serve, construct, or explain projects they started during the Academy phase of GREEKS. All these activities will impress upon your students the enormous impact Greek culture has had upon civilization. As Festival Day approaches, make sure students know what will be required (see MY FESTIVAL PROJECT).

Here are some suggestions for a successful Festival Day:

- Have students sign up on a piece of paper the order they would like to present their project (two days for projects?)
- Periodically check on their progress over the four to five weeks.
- If you have a couple of library research periods, spot check their work and offer suggestions.
- Award letter grades and Hellaspoints for project presentations.
- Have students cast secret ballots on the best presentations and award additional Arete Points.

Duplication Directions

The duplication directions for the items in this phase are on page 2:1. Both the FESTIVAL PROJECTS and the MY FESTIVAL PROJECT handouts found on pages 8:3-7 of this section of GREEKS should already been duplicated and given to the students so they had sufficient time to plan their projects.

Daily Directions

Day 1 (Day 2 of Phase 2—See #1 below.)

1. ***Note well:*** *Students assign themselves to festival projects during Day 4 of Phase 1's Academy. Doing so gives them sufficient time to do the necessary research.*
2. Pass around the room a sign-up sheet upon which each student indicates which festival project he/she intends to present.
3. Stress that students may change projects only with your permission. If you allow such changes, place them on the sign-up sheet.

Day 2 (Approximately two or more weeks after Day 2 above when students signed up to research and prepare individual festival projects)

1. On Festival Days students hand you their MY FESTIVAL PROJECT handout before they present their projects. Use it for evaluation.
2. Consider placing a list on the chalkboard of the order of presenters for today and tomorrow.
3. Try to have half of the students present their projects this first day.
4. If time permits, repeat WHEEL OF FATE procedure.
5. If you are going to use Phase 8, select an emcee for the PANHELLENIC QUIZ BOWL coming up after the festival projects presentation. Give him/her the EMCEE'S GUIDE, minus the questions.

Day 3

1. This is the second day for FESTIVAL PROJECT presentations.
2. If you are going to do Phase 8, select the two representatives from each polis for tomorrow's PANHELLENIC QUIZ BOWL.

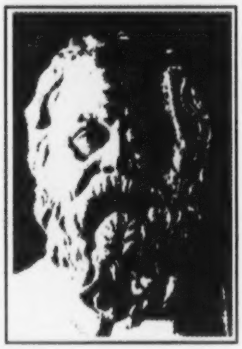
FESTIVAL PROJECTS - 1

Greeks were always celebrating special days on their calendars. In many ways, these "festive" days were very similar to our holidays like Thanksgiving and Christmas. Yet the Greeks were less solemn as they celebrated. They included contests of all kinds: reading poetry, performing dances, playing the lyre, and acting in plays. Like the ancient Greeks, you, too, will have your Festival Day in class. Weeks from now, at the end of the simulation, all of you will present a project that you've worked on for several days. The idea is to have each Hellene show that he or she has researched some aspect of ancient Greek life and culture. The projects suggested in this handout allows for a wide variety of choice. If you don't see anything which appeals to you, create a project of your own and get it approved by your teacher. To help you on your project, a MY FESTIVAL PROJECT format sheet will be passed out later. For now, read over the general guidelines and project suggestions.

General guidelines

1. Look over the list and select a subject to research and eventually to present.
   - You must have an introduction, teach at least six to eight facts during your presentation. Try to use visuals, graphics, or a handout. Pretend you are instructing other Greeks on or about your material. *No fluff, please!*
   - You must have a conclusion, an ending, so that the audience has a summary of what you've taught, a chance to digest or absorb your lesson.
   - You must have a short bibliography to give to the teacher at the end.
   - You must have written down five questions you'd wish to be asked by the audience as a review of your presentation. Try to give everyone a show!
2. Determine after some reading how best to present the topic: sing it, dance it, demonstrate it, cook/bake/serve it, read it, draw it, compose it, sew it, design it, explain it, or make it.
3. Try to space out the time you have. Make a note of the deadline your teacher gives to you. Set aside several afternoons/nights to spend researching, reading, and note-taking in local libraries.
4. Be sure to make your planned presentations *visual*. Posters, pictures, slides, banners, music, costumes, etc., all will help make it memorable.
5. Make sure that you complete your project a day or two before the presentations are scheduled and that you know exactly when you are scheduled to present your project.

FESTIVAL PROJECTS - 2



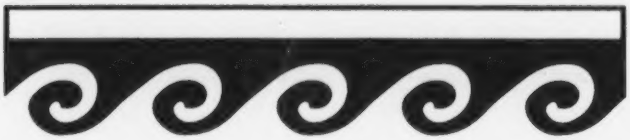
6. Think hard on how to be clever and catch the full and prolonged attention of your classmates. Do something startling! Ancient Greeks tended to be an unpredictable and emotional people. Use this fact to make your presentation more effective.
7. Decide if you want to team up with another classmate or two. If so, check it out with your teacher.

Project suggestions

1. Research Socrates and the Socratic dialogue. Then write a one- to two-page example of it. You might perform it with a small group.
2. Act out Homer's *Iliad* or *Odyssey*, either the entire epic or an important part of it.
3. If your class didn't make Greek costumes for the simulation, make examples of the chiton, peplos, and himation. Demonstrate how each was put on and worn.
4. Research ancient Greek designs *(fets)* and make a poster to present and explain.
5. Research the Greek alphabet and explain how it came to be and how it influenced our present-day alphabet.
6. Make Greek food. Ancient Greeks ate simple food: fruit, olives, porridge, figs, nuts, honey, grapes, watered-down wine, pork, fish, and limited vegetables like beans, peas, and cabbage. Cook up and serve recipes of more modern Greek food like gyros, baklava, spinach pie, and Greek salads.
7. Demonstrate the events of the early Olympic games.
8. Research Greek music and give a presentation on how it was used in Greek culture.
9. Research Greek musical instruments. If you can, make one or two and then demonstrate how they were used.
10. Research dancing in ancient Greece. Then perform a dance with a narrator explaining it. Then demonstrate a modern Greek dance.
11. Act out one or two Greek myths.
12. Collect pictures of Greek art and architecture. Mount them on posterboard. Explain the pictures during your presentation.
13. Make a mosaic or fresco in the ancient Greek style.
14. Make a large poster with drawings of the different kinds of pottery and their uses: funeral urns, drinking cups, storage jars, etc.
15. Make a Greek frieze with heroic scenes from mythology or events. Use clay, flour paste, etc.
16. Research Greek pottery. Then make two terra-cotta vases, one with red figures, one with black figures.

FESTIVAL PROJECTS - 3

17. Make a statute of a Greek god or goddess. Use wood, wire, tape, burlap, plaster of Paris, and various tools to complete it. Explain how you did it and all about the deity.
18. Make some Greek coins. Use self-hardening clay, small modeling tools, toothpicks, silver or gold paint, etc. Explain the different kinds of currency.
19. Make a Greek chlamys or cape, and decorate it with traditional ancient Greek designs.

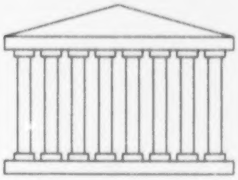


Carve the mold for the design out of a half potato with an Exacto knife or use a large rubber eraser. Use fabric paint on the cape.

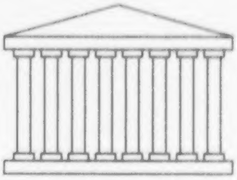
20. Make or draw the three classic column styles of ancient Greece: Doric, Ionic, and Corinthian. Label the various parts and explain the construction of Greek temples. Self-hardening clay is the material to use if you're making them. Small carving tools will help you shape scrolls, leaves, and other decorative elements.
21. Write an epic poem in the Homeric style and perform it.
22. Make a large relief map of ancient Hellas. Then explain how geography shaped the Greek character and, for the most part, kept the Greeks disunited.
23. Make a chart to teach how to pronounce Greek words. Then stage a dialogue in authentic ancient Greek language between two or three students. See if the rest of the class can deduce what's been said.
24. Write a mini-drama about a Greek family's life.
25. Make a model of a Greek ship based on your research of the various kinds of ships and how the sea influenced Greek life.
26. Create a Greek daily/weekly newspaper with headlines, articles, and photos. Duplicate it and distribute it as students come into the classroom.
27. Make a timeline of Greek history on a long piece of butcher paper. Explain it and then display it.
28. Make a clay model of the Trojan Horse as mentioned in Homer's *Iliad*. Explain how the horse was used to help the Greeks defeat the Trojans.
29. Make a model of a typical Greek house. Explain how different/similar homelife was for the Greeks compared to modern people.

FESTIVAL PROJECTS - 4

30. Perform or make a video of an ancient Greek "television" program. Model it on a contemporary television show.
31. Make a poster explaining the differences between the beliefs of Socrates, Plato, and Aristotle.
32. Make a poster and a map explaining the soldier, the phalanx, and Alexander the Great's conquests.
33. Make some Greek masks used in tragedies and comedies. Have them ready to use in the theater phase and then explain them in detail during the festival.
34. Dress up like a Greek warrior. Explain the uniform, weapons, and military techniques.
35. Using a large posterboard, make a maze and then illustrate the story of Theseus and the Minotaur.
36. Create a board game about ancient Greece. Utilize a dice roll and fate cards, but make it accurate. Invite students to come forward during your presentation to play it. Give it a clever name.
37. Create a play about Spartan life. Exaggerate its harshness and its military aspects.
38. Make a wax-covered writing tablet and accompanying stylus. Demonstrate it during your presentation.
39. Stage the final arguments for and against Socrates as the Athenian philosopher awaits his fate in a trial. Have a narrator set the scene and do a postscript. Possibly add a few witnesses.
40. Demonstrate the instruments a Greek doctor might have used to treat and heal his patients.
41. Demonstrate how the Greeks weighed, measured, counted, and did their math. Use the chalkboard to demonstrate. See if your fellow students can do some simple problems.
42. Research the odd or shady side of Greek life. Explain how slavery functioned, how Greeks kept clean, where they "did their business," what happened to the homeless, how men treated women, how children were raised, their attitude about retarded or deformed children, the practice of animal sacrifices, etc.
43. Make an alphabet scroll, using dowels, ribbon, tape, glue, and black ink. Explain how you made it and how it was used.
44. Act out a Greek myth with two or three of your classmates. Utilize a narrator to explain the story.



MY FESTIVAL PROJECT



Turn in this sheet to your teacher on Festival Day.

Greek name: ______________________________

Real name: ______________________________

○ **Project subject** (title and description)

○ **Six facts you will present**

○ **References:** On the back of this sheet list three or more sources you have consulted. Include the author, title of book underlined (title of article in quotation marks), city of publication, publisher, and date.

○ **Questions:** On the back of this sheet list five or six questions you would like your teacher and classmates to ask you during your presentation.

PHASE 8: PANHELLENIC QUIZ BOWL

Introduction

The music from the film and musical comedy Zorba the Greek *would be a perfect introduction to the Panhellenic Quiz Bowl!*

For this one-day phase arrange the room to accommodate the trappings of a TV-show format but maintain the city-state grouping if possible. Try to find some introductory music, and maybe include an intermission with fig-sellers and dancers. Utilize some bells or buzzers for first reactions to questions. You may want to assume the emcee role for yourself. If you do not feel you need to play this role, pick an able student and give him/her a copy of the EMCEE GUIDE. A final suggested option: Get some Kudos candy bars, chocolate coins, or other suitable awards to give winners.

"Kudos" in Greek means glory, worth praise, or accolades, a fittingly "sweet tribute" to the winners.

Duplication Directions

Duplicate the following in the number found in *italics.*

- QUIZ CARDS *1 set.* Cut apart the individual sheets and make two stacks: one for regular questions and one for bonus points.
- EMCEE GUIDE *1 for the individual who emcees the quiz*

Daily Directions

Day 1

Tell students that "panhellenic" means all Greeks or Hellenes appropriate for this activity.

1. Repeat Wheel of Fate procedure.
2. Begin Panhellenic Quiz Bowl. Proceed through the QUIZ CARDS.
3. Tabulate Hellaspoints sheets. See who had the most points individually and what city-state had the most points collectively and by average (number of students divided into total cumulative points).
4. Award prizes (Kudos candy bars, chocolate coins, etc.).
5. If you have scheduled a final test for tomorrow, remind students to review all their notes.

EMCEE GUIDE - 1

Introduction This last phase of GREEKS is a review activity to help all students mentally prepare for a final examination. At the same time the information is learned, students are involved in a competitive and exciting lesson as well. As emcee, you will guide the proceedings and serve as the expert of the knowledge imparted during the class period.

Preparation To prepare for your leadership role, you will need to complete this checklist:

1. Read over this material carefully, getting to know procedure, sequence of the actual quiz bowl, and much of the information and facts on the QUIZ CARDS.
2. With your teacher, select two representatives from each city-state to participate in the quiz bowl. Make sure they are qualified students who have attended class over the past weeks, and have participated in nearly all the phases. ***Note:*** *Your teacher may have previously selected these students.*
3. Help your teacher set up the classroom with an arrangement that will resemble a television quiz show format. Perhaps you could make some large banners (with Panhellenic Quiz Bowl) and the necessary name tags to identify the participants and their city-states.
4. Find an appropriate costume. Wear a chiton, sandals, wig or beard, to fully complement your hosting chores. Act like an emcee during the activity. If you need a model, watch a few television game shows and focus on the host's behavior.
5. Get a set of questions from your teacher. Cut them up and set aside 20-30 (perhaps the most difficult ones) of them as bonus questions.

Game procedure There is nothing difficult about this review activity, or your role as emcee. You merely follow the script. In general, there are toss-up questions and bonus questions. The toss-up questions are asked and anyone with a raised hand can answer. If the answer is correct, the respondent receives a bonus question for extra points. Some of the questions are visual. Others, famous quotes from Greeks, can be put on a cassette tape and therefore are audio questions. Arrange for a tallykeeper (using Greek numbers?) to keep score on the chalkboard. Midway through the review, update the rank of each city-states according to point totals.

EMCEE GUIDE - 2

Suggested script After all is in order and the teacher gives you the go-ahead, start the show by reading or using this suggested script or use your own words.

"Hello, fellow Hellenes. Chaire! Today we're going to review all the information you've learned during GREEKS. As usual, we're doing it Greek style, pitting the city-states against each other just like a war, maybe the Peloponnesian War, which actually tore Greek apart from 431 to 404 B.C. Our audience, of course, will root for their own polis—Athens, Sparta, Corinth, Argos, or Megara. But let's get our scholars on stage.

"First, from Athens, welcome ______ and _____ . From Sparta we have ____ and ____. " (In a like manner announce the two individuals from the remaining three city-states. You will have gotten all 10 names in advance.) "So a warm welcome for our guests please."

"Now to you who represent the pride of your polis, do your best—to raise your hand first if you know the correct answer. If you give the correct answer, you'll earn points plus get a chance to answer a bonus question, getting more points. Got it? Audience, you may want to jot down some notes. Now, let's get started and throw out our first toss-up questions."

Scoring You now go through as many questions as you can. Remember to separate 20-30 questions to use as bonus questions. A suggestion on points to be earned for correct answers: get together with your teacher and the both of you decide what to award for toss-up and bonus questions. Recommended: 5 points for correct response; 3 points for another team's correct answer if missed on the first try; 2 points for a bonus; 1 point for a correct answer in the audience, if all the representatives miss the answer. We also recommend that you subtract 3 points for any wrong answer. This penalty keeps persons from raising their hands too quickly.

Announcing the winners After all the questions have been used up or time is nearly up in the class period say: "Well, there you have it. The tally board shows us that the winners of the Panhellenic Quiz Bowl today are (name the high-point scorers) the representatives from (name their polis) who showed us that they are truly Greek scholars. Congratulations. That's all we have time for. I see the water clock has run out. Thanks for being with us, Hellenes. Hope you do well on the supreme challenge tomorrow. Chaire!"

QUIZ CARDS - 1

Troy, an important city in early Greek history, was located in:

- a. Egypt
- b. Crete
- c. Asia Minor
- d. Italy

Answer: C

The theme of Sophocles' *Oedipus the King* is:

- a. A man being turned into a bird
- b. Two sons fighting for their father's inheritance
- c. A man who killed his father and married his mother
- d. A horse who rules a polis

Answer: C

People who lived in Troy, an important city in early Greek history, were called what?

Answer: Trojans

Which leader did **not** encourage or promote democratic reforms in Athens:

- a. Pisistratus
- b. Pericles
- c. Lycurgus
- d. Cleisthenes

Answer: C

Socrates, in his dialogues with students, was always seeking:

- a. Wisdom
- b. Adventure or thrills
- c. A new wife
- d. Truth

Answer: D

Missing from Greek plays were:

- a. Women's problems as themes
- b. A chorus
- c. Scenery and sets
- d. All of the above were present

Answer: D

What's a drachma?

- a. A Greek bread
- b. A statue
- c. A warship
- d. A coin

Answer: D

What was not a common theme in Greek plays?

- a. Human suffering
- b. Excessive pride
- c. Conflict and punishment
- d. Love and hate
- e. All of the above were common themes.

Answer: E

The theme of *Antigone* by Sophocles is:

- a. Greek soldiers returning to Athens
- b. A hero's journey through Hades
- c. A brother's and sister's suicide
- d. A woman's tragic story to bury her dead brother

Answer: D

Greeks spent most of their waking hours:

- a. Inside libraries
- b. Out-of-doors
- c. Around the house
- d. At the Olympics

Answer: B

QUIZ CARDS - 2

The Greeks prayed to, worshipped, and feared their god of the seas and oceans. Who was this god?

Answer: Poseidon

Name the area in the gymnasium where young Greek males trained in the skills of war.

Answer: Palaestra

Which is not true? Actors in Greek plays:

- a. Were played by both men and women
- b. Wore exaggerated costumes, shoes, and masks
- c. Were advised by the chorus
- d. Rarely numbered more than two on stage at one time

Answer: A

In addition to their gods and goddesses, the Greeks had heroes or immortals. Name two of these.

Answer: Heracles, Jason, Theseus, Odysseus

The Greek word (also a candy bar) for "praise earned" or "honors earned" is what?

Answer: Kudos

What did the Greek cooks use for grease or cooking oil and as a spread?

Answer: Olive oil

True or false. Occasionally Greeks were paid to be a public servant or to attend the theater.

Answer: True

Name the only unattractive Greek god, whose realm included fire and who represented craftsmen and artisans.

Answer: Hephaestus

Name the Greek goddess of love and health.

Answer: Aphrodite

At Delphi, near the oracle's seat, were posted two mottos: "Know thyself" and one other, advising moderating in all things. What was the other motto?

Answer: "Nothing in excess."

QUIZ CARDS - 3

The theme, or central plot, of *Frogs* by Aristophanes is:
- a. a comedy about two actors living in Sparta
- b. an Olympic hero's return home
- c. a comic trip to Hades to bring a dramatist back to Athens
- d. life at a symposium

Answer: C

Kings Darius and Xerxes were leaders of what empire that was a threat to Greek freedom?

Answer: Persian

In the *Medea*, Euripides wrote about:
- a. the death of Socrates
- b. the Persian War
- c. the scandals of Pericles
- d. a woman's revenge on her husband

Answer: D

To the Greeks, what is the measure of all things?

Answer: Man

Alexander learned to be an outstanding general from his father, king of Macedonia. What was his father's name?

Answer: Philip II of Macedonia

On a piece of paper spell Plato in Greek.

Answer: Pi, lambda, alpha, tau, omicron

The theme or central plot of *The Oresteia* by Aeschylus is:
- a. guilt, jealousy, murder of a family whose sins go back generations
- b. three poets pursue other professions in the Elysian Fields
- c. chariot racing during an Olympics
- d. unpardonable sins by two older sisters

Answer: D

What Athenian body or institution decided issues democratically in the fifth century B.C.?

Answer: Assembly or Ekklesia

Who said: "Future ages will wonder at us, as the present age wonders at us now"?

Answer: Pericles

From what famous battle against the Persians did a runner announce a Greek victory in 490 B.C.?

Answer: Marathon

QUIZ CARDS - 4

Finish the quote: "Sparta created not things in words or stone, but in ____."

Answer: Men

Who is known as the father of drama and gives his name to all actors?

Answer: Thespis (and actors are called thespians)

Greek culture and civilization was spread by Alexander over the known world and it flourished for the next two centuries during an era called what?

Answer: Hellenistic

What basically was the job of a pedagogue?

Answer: Walked wealthy boys to school and oversaw homework tasks.

What do Greek philosophers "love"?

Answer: Wisdom

Which was not a subject a Greek boy might study in school?

a. Music
b. Poetry
c. Wrestling
d. Weaving

Answer: D

What would a Spartan father advise his son to do with his shield after a battle?

Answer: "Come back with your shield or on it."

Homer's epic poem about the last few weeks of the Trojan War is called what?

Answer: The *Iliad*

Which Greek was not a famous and influential dramatist or playwright?

a. Sophocles
b. Thales
c. Euripides
d. Aeschylus

Answer: B

Where would a Greek probably go for advice before directing Greek armies against the Persians?

Answer: Oracle at Delphi

QUIZ CARDS - 5

Who where the two major opposing city-states in the Peloponnesian War (431-404 B.C.)?
Answer: Athens and Sparta

Most drama festivals where playwrights came for honors and prizes were tributes to what Greek god?
Answer: Dionysus

Greek religion included all but which one?
- a. Sacrificing animals
- b. Presenting foods and drinks to the gods
- c. Belief that the gods were everywhere even in water and forests
- d. Played no part in human affairs

Answer: D

Which polis in time became a lifelong "boot camp" for its citizens?
Answer: Sparta

At 21, Athenian males were considered what?
Answer: Citizens and independent of parents

In general, how were political leaders, generals, or dog catchers chosen in Athens?
Answer: By lot

In a Greek play:
- a. The actors were always men (even in female roles)
- b. Murder and bloodshed occurred on stage
- c. Costumes were never used
- d. The audience never knew the background

Answer: A

What famous warrior came from Macedonia?
Answer: Alexander the Great

On a piece of paper spell dog in Greek.
Answer: Delta, omicron, gamma

What were the three major exports of ancient Greece?
Answer: Grain, grapes (wine), and olive oil

QUIZ CARDS - 6

Approximately, one out of how many words do Americans today use that originated in ancient Greece?
Answer: 8 (one out of 8)

Name the first and last letters of the Greek alphabet.
Answer: Alpha and omega

Which city-state was not located in Greece?
a. Athens
b. Troy
c. Sparta
d. Argos
Answer: B

What did Theseus meet and kill beneath the palace of Minos in Knossos, Crete?
Answer: A minotaur

A chiton was a
a. Spear used by soldiers
b. Something Spartans ate for breakfast
c. A headband
d. A tunic-like garment
Answer: D

The ruling god on Mount Olympus to the Greeks was:
a. Thor
b. Zeus
c. Hera
d. Apollo
Answer: B

Alexander the Great's empire in 323 B.C. included
a. Greece, Persia, Egypt, and east to India
b. Italy, Greece, and western Europe
c. Egypt, central Africa, and Morocco
d. All of Europe, western Asia, and Africa north of the Sudan
Answer: A

The famous oracle, to which all Greeks looked for advice, dwelled in:
a. Olympia
b. Troy
c. Pylos
d. Delphi
Answer: D

Greek gods:
a. Looked like human beings
b. Fought, made love, and were often angry
c. Intervened in the affairs of mortals
d. All of the above are true statements
Answer: D

Which polis is known as the "school of Greece"?
a. Sparta
b. Corinth
c. Troy
d. Athens
Answer: D

QUIZ CARDS - 7

What was/is the Greek's name for Greece?
Answer: Hellas

Which was not a Greek contribution to civilization?
a. Democracy
b. History
c. Science
d. Astrology
Answer: D

The so-called Golden Age of Greece occurred in what century B.C.?
a. 5th
b. 4th
c. 3rd
d. 1st
Answer: A

Greece is located in which direction from Egypt?
a. West
b. South
c. North
d. East
Answer: C

What did the ancient Greeks call themselves as people?
Answer: Hellenes

Which Greek was not a philosopher?
a. Phidias
b. Socrates
c. Aristotle
d. Plato
Answer: A

Visual question: Put an example of Doric, Ionic, and Corinthian architecture on the board. Identify each.
Answer: no answer

Audio question or regular: Who said, "Know thyself"?
a. Plato
b. Alexander
c. Pericles
d. Socrates
Answer: D

Greece is located on what continent?
a. Asia
b. Africa
c. India
d. Europe
Answer: D

In Greece the city-state was:
a. A group of farming villages
b. A cluster of trading activity
c. A self-governing unit
d. All of these are true
Answer: D

QUIZ CARDS - 8

Sparta equaled:
- a. Power
- b. Discipline
- c. Sacrifice
- d. Denial
- e. All of these are Spartan qualities

Answer: E

"Arete" in Greek means:
- a. Rejoice
- b. We have won
- c. Hello
- d. Personal excellence

Answer: D

Most of Greece is:
- a. Plains
- b. Hills
- c. Mountainous
- d. Desert

Answer: C

Early Greek civilization had its beginnings on what island, just to the south of Greece?

Answer: Crete

Syracuse, one of the most famous of all Greek colonies, was located where?

Answer: The island of Sicily

When the Greeks went to war, to what god did they pray?

Answer: Ares

Which city-state turned out the greatest soldiers of Greece?

Answer: Sparta

What is another name for a market place in Greek city-states?

Answer: Agora

Alexander the Great conquered
- a. Sparta
- b. Italy
- c. Egypt
- d. Persia

Answer: C or D

Who is the cunning hero of Homer's epic poem, the *Odyssey?*

Answer: Ulysses or Odysseus

QUIZ CARDS - 9

What is the well-traveled "Greek" Sea, which touches nearly all of Greece?

- a. Mediterranean
- b. Ionian
- c. Black
- d. Aegean

Answer: D

True or false. When one refers to ancient Greece, one usually means just the land mass of Greece.

Answer: False. Islands in Aegean and edge of Asia Minor also are part of Greece.

What is another name for a Greek city-state?

Answer: Polis

Which Greek genius did not make a contribution in mathematics?

- a. Archimedes
- b. Pythagoras
- c. Euclid
- d. Pindar

Answer: D

The blind poet or bard, Homer, wrote epic poems about what event?

Answer: Trojan War

When Greeks computed or calculated numbers in the agora, they probably used what primitive instrument?

Answer: Abacus

What is the name of the Athenian building most famous for its elegant Greek architecture?

Answer: Parthenon

The Greek empire fell in the 2nd century B.C. when it was conquered by:

- a. Sparta
- b. Persia
- c. Rome
- d. Egypt

Answer: C

What legacy from Greek medicine do today's doctors pledge?

Answer: Hippocratic Oath

To speak before the democratic assembly, one usually had to possess all but one of these. Which one?

- a. Speaking ability
- b. Honorable military record
- c. Hasn't offended public morals
- d. Married with at least two children

Answer: D

QUIZ CARDS - 10

Herodotus was the father of it; Thucydides set a high standard and method for it. In what field did they excel?
Answer: Writing history

Heinrich Schleimann and Arthur Evans have what connection to ancient Greek civilization?
a. They are famous Greek chefs today
b. They uncovered Greek cities as archaeologists
c. Deciphered ancient Greek language
d. Coauthored a book on Greek gods
Answer: B

Soldiers from what polis held off the Persians at the narrow pass of Thermopylae in 480 B.C. (only to be betrayed and massacred)?
Answer: Sparta

Cultured Greeks had nighttime discussion and "drinking" parties called:
Answer: Symposia

Who was the patron goddess of Athens?
Answer: Athena

Which leader has his name attached to the most glorious era in Greek history?
Answer: Pericles

Phidias will forever remain a famous Greek:
a. Philosopher
b. Sculptor
c. Poet
d. Dancer/actor
Answer: B

Where might one find the following: the bema, the lexigraphs, the boule and water clocks?
a. The agora
b. The palaestra
c. The Parthenon
d. The Pnyx
Answer: D

Which battle was a major Greek victory in the war against the Persians?
a. Thermopylae
b. Marathon
c. Olympia
d. Peloponnesus
Answer: B

Who might be prayed to by Aeschylus, Sophocles, Themistocles, Homer, and mischief makers?
Answer: Hermes

FINAL TESTS/ARETE AWARDS - 1

Introduction

As a vital finale to the entire GREEK experience, you should spend one to two days to honor the top Hellaspoint earners and to present Arete Awards. Set up a banquet-like arrangement with you as host. These festivities should be a day or two after your final exam, so all Hellaspoints can be tabulated a day before, but each polis votes secretly for the citizen in their group who worked the hardest and showed the virtues of the *kalakagathos,* the Greek ideal of a gentleman who has fame, wealth, humanity, beauty, and justice—in short, the one who has developed himself or herself to the fullest.

You might have three or four nominees for each award. Announce the nominees by saying, "And the nominees for the Arete Award are ___________ of Sparta, ______________ of Corinth..." etc. "The winner is "______________ of ________________."

Suggested awards:

- Kalakagathos (best citizen in the polis)
- Arete (to those who win a phase, event, etc.)
- Odysseus (one who was gone the most days from the GREEKS simulation)
- Thespis (best actor, actress in the Greek dramas presented in Theater)
- Edifice (best temple constructed during the Acropolis phase)
- Pindar (to the Hellene who wins at least one of the events in Olympic—named for the eloquent poet of the games and athletes. Perhaps a tortilla with a message on it for the longest throw of the discus?)
- Hellene or Alpha (to the top all-around student)

Suggested prizes:

- Kudo bars (A must to hand out as honors would be Kudos candy bars. *Kudos* means praise, glory, fame, or renown in Greek, as in winning *kudos.* There are two or three kinds of *kudos* bars and they are relatively inexpensive.)
- Chocolate coins
- Olive oil (Small bottles could be given as trophies.)
- Paper wreaths or medallions should also be considered.

FINAL TESTS/ARETE AWARDS - 2

Setup Directions

1. Decide several days in advance of administering your final test what you want in it. You may wish to include 50-60 of the Panhellenic Quiz Bowl questions. Since these questions require lower-level thinking skills on Bloom's taxonomy, we recommend that you test higher-level thinking skills by requiring students to write a short essay on Greece's various contributions to world history.

Perhaps you might ask your students to write a dialogue with Socrates in which they ask Socrates to comment on various aspects of American life today. If you help your students learn to write such dialogues, you'll be amazed at the higher level thinking they practice.)

2. Make up the Arete Awards you have chosen to use from the list in the introduction. Also consider using garlands of real flowers or decorative paper which the winners could wear in their hair.

Daily Directions

Day 1 (possibly a Day 2, also)

1. Give your final test on the Greeks.
2. If you need to, tabulate Hellaspoints sheets and sort out who won what, when.
3. Stage the Arete Awards, using the ideas suggested.
4. As an option, have students fill out a self-evaluation of GREEKS and of their own "performances" during the unit.